metalsmith

ART DESIGN JEWELRY METAL

Going Natural
Pioneering Modernism
Romancing the Stone

$8.50 USA & CAN | SNAGMETALSMITH.ORG

Myung Urso

February 1–29, 2012

Bottom: Bracelet *Spin* 2011 Top: Necklace *Yin & Yang* 2010

VELVET DA VINCI

2015 Polk Street
San Francisco, CA 94109
415.441.0109
www.velvetdavinci.com

spinning wheel bracelets
handcrafted in 18k gold and pearls

Perpetual Motion Collection

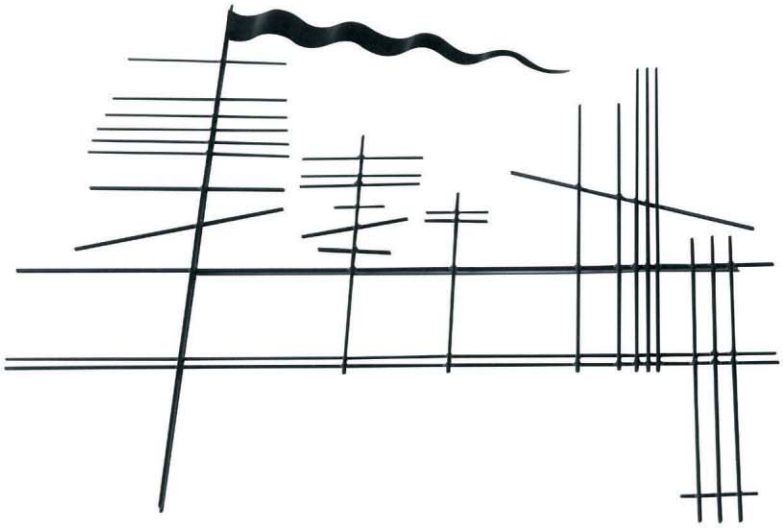
Yael Sonia™
art jewelry

922 madison avenue new york (212) 472 6488 www.yaelsonia.com

new york paris são paulo

photo almir pastore graphic design marcelo lopes

CONTENTS VOL.32/NO.1



GEORG DOBLER
Klee (brooch), 1984
steel wire, German silver, black chrome
4 x 3 ½"
(See Feature page 34)

4 **Foreword**

VIEW

16 **Going for Gold**
BY ANDREA DINOTO

IN PRODUCTION

18 **Manya & Roumen**
BY ANDREA DINOTO

IN THE STUDIO

20 **Christine Dhein**
BY JENNIFER CROSS GANS

LOOK

22 **Biba Schutz**

56 **Society News**
DANA SINGER

FEATURES

26 **Eleanor Moty: Romancing the Stone**
For more than three decades Eleanor Moty has mined the rich creative potential of framing fantasy-cut gems in metal.
MARJORIE SIMON

34 **Georg Dobler: The Natural**
By bridging past and present, nature and artifice, German jeweler Georg Dobler retains his aesthetic edge.
PATRICIA HARRIS AND DAVID LYON

42 **Margaret De Patta: Pioneer of Modernism**
This seminal figure in the American studio jewelry movement blazed trails in constructivist design, kineticism, gem-cutting and production.
URSULA ILSE NEUMAN

EXHIBITION REVIEWS

52 **Yield**
BY BARBARA ISHERWOOD

53 **Darcy Miro**
BY AHNA ADAIR

53 **Geography**
BY PAT NELSON

54 **Vered Kaminski: Enigma**
BY DAVIRA S. TARAGIN

Cover: GEORG DOBLER
Necklace #45, 2010
oxidized silver, citrine
9 x 10 x 1"
COURTESY MOBILIA GALLERY
PHOTO: DON FREEMAN
(See Feature page 34)

sana doumet

the art of jewelry

www.sanadoumet.com
sdoumet@tampabay.rr.com
727-687-0953

FOREWORD

THIS ISSUE COULD be dubbed our special "stoner" edition, with several featured artists getting their creative high off minerals and other natural substances. Indeed, nearly all the articles point to nature's potency—as a source of artistic inspiration or exploration, if not intoxication.

Eleanor Moty, profiled here, owes much of her prominence in the field to an unbridled passion for gemstones, which she frames in exquisite metal settings. Finding endless potential in the structural radiance of cut stones, Moty offers viewers a kaleidoscopic trip within each piece.

Early Modernist Margaret De Patta's quest to merge constructivism and jewelry inevitably led her to explore the optical effects of minerals. She pioneered the use of fancy cut gems, which she customized for optimum visual dynamics. The shifting refracted light also spoke to De Patta's interest in kinetics and a desire to capture " vision in motion."

Cover artist Georg Dobler has carried on a coy dance with nature throughout his career. His finely calibrated work highlights the precision he finds within organic structures, balancing the biomorphic and austere. In recent years Dobler has let nature take center stage in the form of large faceted gemstones accompanied by cast beetles or plants.

In the departments "View" (on gold) and "In the Studio" (with Christine Dhein) we are reminded that nature's bounty is at the source of all art, especially metalsmithing. While we pillage the land for precious materials to make gorgeous things, we must also help the Earth to heal and restore. Our relationship to the planet appears to be an epic case of destroying the thing we most desire.

Fortunately, love of nature and each other has only buoyed the rising career of Manya & Roumen of "In Production." From their first piece of jewelry—a wedding band based on a resilient baby buffalo—to their latest creations, the couple's genuine empathy and affection for the natural world shines through. Like all artists, those included here reveal in their work what truly turns them on, hoping that others might get hooked on the same aesthetic addiction…

SUZANNE RAMLJAK
EDITOR

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

metalsmith

Published by the Society of North American Goldsmiths

Artists. Designers. Jewelers. Metalsmiths.
www.snagmetalsmith.org

EDITOR Suzanne Ramljak
editor@snagmetalsmith.org
ASSOCIATE EDITOR Kate Fogarty
GRAPHIC DESIGN Luke Hayman, Bráulio Amado, Pentagram
COVER PHOTOGRAPHY Don Freeman

EDITORIAL ADVISORY COMMITTEE
Susie Ganch, Ulysses G. Dietz, Biba Schutz, Marjorie Simon, Anika Smulovitz

ADVERTISING Jean Savarese, jsavarese@snagmetalsmith.org

PRINTER St Croix Press, Inc., committed to using environmentally friendly materials and methods.

SNAG BOARD OF DIRECTORS AND OFFICERS
PRESIDENT Sue Amendolara
PAST PRESIDENT Harlan Butt
TREASURER Anne Havel
SECRETARY Eliana Arenas

Caroline Gore, Karen Lorene, Anne Mondro, Jamie Obermeier, Bryan Park, Anika Smulovitz, Marlene True

Metalsmith (ISSN 0270-1146) is published both print and digitally in January, March, May, August, and October by SNAG, 540 Oak Street, Suite A, Eugene, OR 97401, 541-345-5689, www.snagmetalsmith.org.

Membership rates $79/year and up, full membership includes five-issue subscription to *Metalsmith*. Special student rates. Subscription to only *Metalsmith*: $25/year and up.

POSTMASTER/MEMBERS/SUBSCRIBERS/COPIES
Metalsmith is not forwarded by the post office. Send all address changes and any other requests, including missing issues, to SNAG, 540 Oak Street, Suite A, Eugene, OR 97401, 541-345-5689, info@snagmetalsmith.org. Claims for missing issues are accepted only if received within three months of publication.

The opinions expressed in *Metalsmith* are those of the authors and not necessarily those of the staff or directors of SNAG or *Metalsmith*. Address unsolicited editorial material to: Suzanne Ramljak, 22 Rockwell Road, Bethel, CT 06801. Materials will be handled with care, but the magazine assumes no responsibility for them.

Metalsmith is indexed in the Art Index and EBSCO Media. Newsstand distribution: COMAG Marketing Group, 155 Village Blvd, Princeton, NJ 08540.

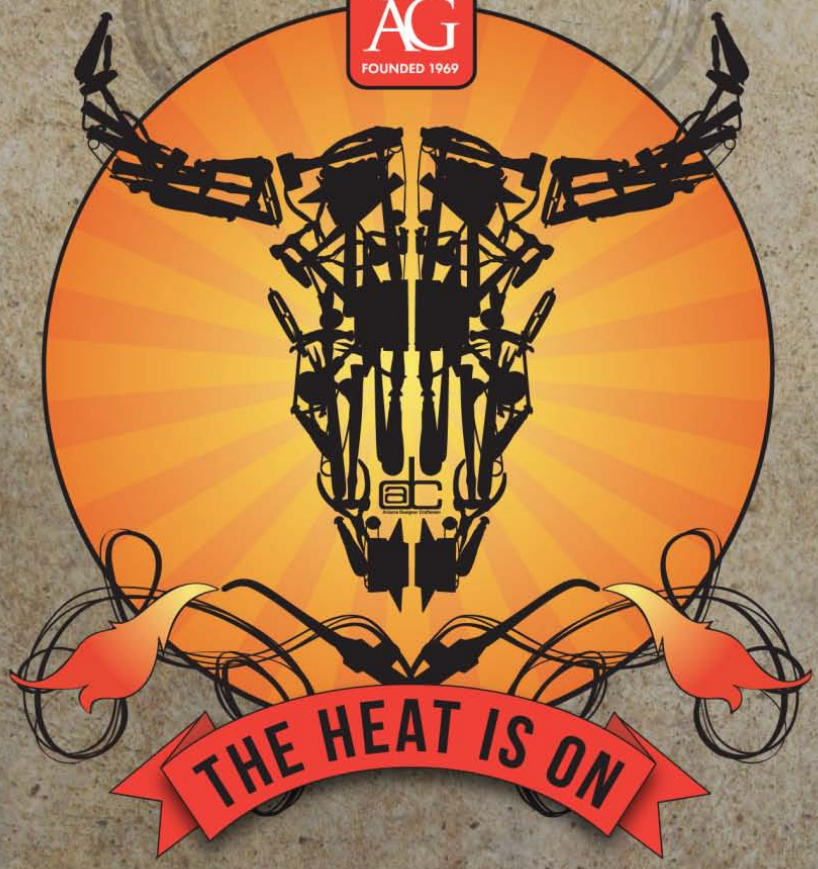
Copyright 2012 by Society of North American Goldsmiths, all rights reserved. Reproduction in whole or in part without written consent is prohibited.

Printed in the U.S.A.

REGISTRATION IS NOW OPEN

www.snagmetalsmith.org

SNAG
FOUNDED 1969



SOCIETY OF NORTH AMERICAN GOLDSMITHS 41ST ANNUAL CONFERENCE
WEDNESDAY, MAY 23 THRU SATURDAY, MAY 26, 2012 IN PHOENIX/SCOTTSDALE, ARIZONA

PRESENTERS
+ Garth Clark (Keynote)
+ Megan Auman
+ Kim Cridler
+ Steve Midgett
+ Kevin O'Dwyer
+ Bettina Speckner

SPOTLIGHT ON
+ Allyson Bone
+ Andrew Hayes
+ Caitie Sellers
+ Loring Taoka
+ Amy Tavern

PANELISTS
+ Johanna Ingram - Harold Studio
+ Jay Whaley - Whaley Studios
+ Michael Sturtz - The Crucible
+ Khobe Delucca - Studio Delucca

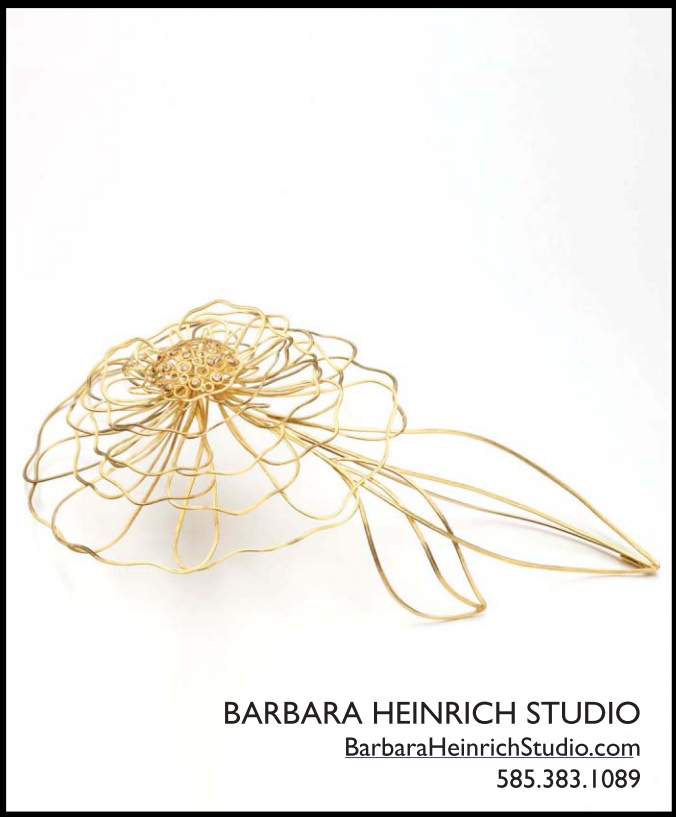
SPECIAL EVENTS
+ 2nd Annual Trunk Show Sale
+ Exhibition in Motion
+ Exhibition Crawl
+ Pin Swap Pool Party

EXHIBITIONS
+ Hot Under the Collar: A Survey of Contemporary Necklaces
+ Metals and More: A Juried Exhibition of Arizona Metalsmiths
+ Heat Exchange: A Cross-Continental Survey of Enamel
+ Mesa Arts Center Metals and Jewelry Exhibition
+ All That Glitters: American Indian Gold Jewelry
+ SNAG's Annual Juried Student Exhibition
+ Legacy: SNAG Presidents 1969-Present
+ Humor in Metal
+ Cu | 29

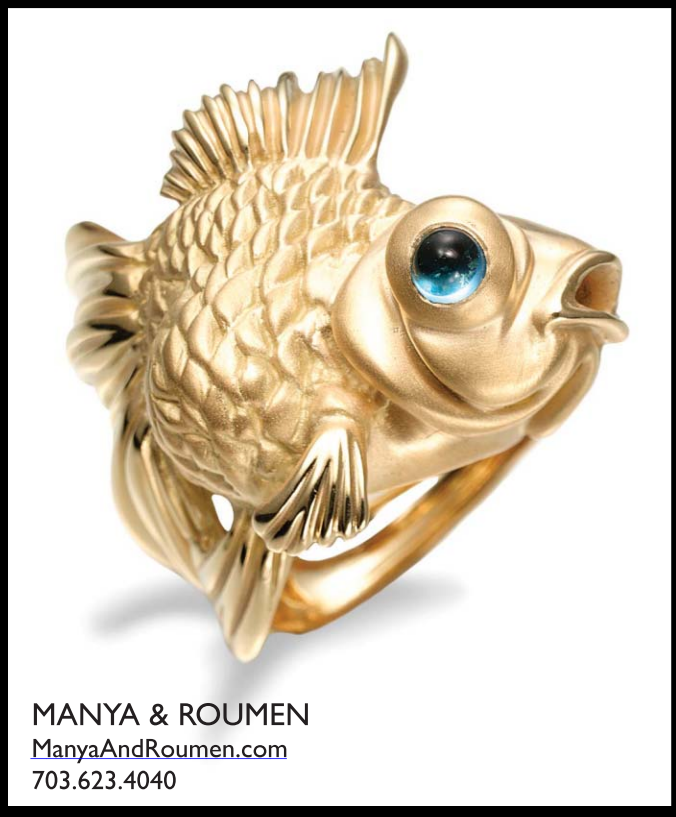
Hosted by Arizona Designer Craftsmen
Sponsored by Rio Grande

RIO GRANDE
Since 1944

CONTEMPORARY JEWELRY DESIGN GROUP



BARBARA HEINRICH STUDIO
BarbaraHeinrichStudio.com
585.383.1089



MANYA & ROUMEN
ManyaAndRoumen.com
703.623.4040

TSCHETTER STUDIO
TschetterStudio.com
214.232.4970

GALATEA JEWELRY BY ARTIST
GalateaUSA.com
800.609.6888

FOR MORE INFORMATION ABOUT THE CONTEMPORARY JEWELRY DESIGN GROUP

724-979-4992 | www.CJDGJEWELERS.org

WHEREABOUTS UNKNOWN

ELEANOR MOTY

LANDSCAPE HANDBAG, 1973

Sterling silver, fine silver photo-electroformed image, 14K gold, brass, bronze, agate. Photo printed leather on reverse side. 4" x 5 1/4" x 2"

Kindly contact:

HELEN DRUTT

Helen Drutt: Philadelphia
2222 Rittenhouse Square
Philadelphia, PA 19103-5505
druttenglish@helendrutt.com
1(215) 735-1625

MISSING SINCE JULY 1980 from an exhibition
at the Art Department Gallery,
University of New Mexico, Albuquerque
Contact information will be kept confidential
Reward will be offered

MOBILIA GALLERY - 358 HURON AVE, CAMBRIDGE MA 02138 - 617.876.2109 - mobiliaart@verizon.net - mobilia-gallery.com

KIFF SLEMMONS : HUESOS

EXHIBITION : FEB. 7 - MARCH 6
ARTIST RECEPTION : SAT. FEB. 11, 7 - 9 pm

8 squares + 8. Neckpiece. Handmade paper, leather. Photo: Rod Slemmons

ARTIST LECTURE : 92nd St. Y, NYC Tue. Feb. 7th, 7 pm

GALLERY LOUPE FOR CONTEMPORARY ART JEWELRY
50 CHURCH STREET, MONTCLAIR, NJ 07042 973.744.0061 GALLERYLOUPE.COM

MferenceCo LLC

Personalized rings and pendants in precious metals, stainless steel and Exotic Stainless (INVAR) for a lasting appearance. Located in New Jersey.

Specializing in custom-made jewelry with a Renaissance flair such as our 14K gold Zodiac pendant collection.

Using a special European process called deep engraving, a slow-speed process that is time consumimg and not used by many companies, yields an image that is clear and sharp and a finish which is finely detailed.

Send for our
Color Brochure
and **Pricing Information**

P: 201 289- 5534 F: 201 334- 9218 E: mfere65@aol.com

Jack da Silva

Holloware • Jewelry
Commissions

Left/Right Braillecelet, © 2011 Photo: Hap Sakwa

Jack da Silva's Metal Design Studio
Tel. 510-599-5856
makerinformation@yahoo.com

Represented by Mobilia Gallery
358 Huron Ave. Cambridge, MA 02138

Sales · Exposure · New Work

GALLERIES
SHOWS
DESIGNERS

"Without question, our advertising in Metalsmith *brought us more people who bought work."*

Owners of Mobilia Gallery

For a competitive marketplace advantage:

jsavarese@snagmetalsmith.org · 413-585-8478

J.COTTER GALLERY
SINCE 1970
Concrete Pendant
with
Monopoly House and Stick Pearl
Vail • 234 Wall Street, CO. 81657 • 970.476.3131
Beaver Creek • 5 Market Sq, CO. 81620 • 970.949.8111
jcottergallery.com

'Hole Punch' Pins by Ford & Forlano
FACÈRÉ
JEWELRY ART GALLERY
Seattle, WA
www.facerejewelryart.com

80
Hg
Atelier
Atelier Hg & Company
Laboratory of Jewellery Arts and Sciences
Nautilus Chromus
Brooch 2010 - Constructed, 18k gold alloys changing from white to red, natural pink diamonds
Ezra Satok-Wolman
Atelier Hg & Company Inc. | www.atelierHg.com | t. 519.942.2161 | Caledon, Ontario, Canada

MICHELE OKA DONER

REPRESENTED BY

Marlborough

WOMAN ALIVE, 2008
CAST BRONZE, UNIQUE
66 1/2 x 24 x 21 in.
168.9 x 61 x 53.3 cm

40 WEST 57TH ST - NEW YORK 10019 - 212.541.4900 - WWW.MARLBOROUGHGALLERY.COM

Tributaries: Chris Irick
February 24 - April 29

Metal Museum
Memphis, Tennessee
www.chrisirick.com

obsidian gallery
new location

eleanor moty
"raven" brooch - sterling, 22k gold, tourmalinated quartz, black paper micarta - 2010

new location
The Historic Depot - Downtown Tucson
410 N. Toole Ave, Suite 120 - Tucson, AZ 85701
www.obsidian-gallery.com - info@obsidian-gallery.com
(520) 577-3598

joaillerie ⁝ jewellery
www.elisebergeron.com
info@elisebergeron.com

NICHE THE SHOW

JUNE 1–3, 2012
LAS VEGAS JEWELRY WEEK
Planet Hollywood Celebrity Ballroom

- Now accepting professional studio artists from the U.S. and Canada
- Meet luxury retailers who seek handcrafted gold, silver, gemstone and pearl jewelry and fine gifts

Complimentary registration for qualified retailers. Wholesale to the trade only.

JEWELRY WORKS

ROSETREE GLASS

MICHAEL JENSEN DESIGNS

UNCOMMON THREADS

APPLY TODAY at www.zapplication.org | 800.432.7238 x202

metalsmith

Now available online, as pdf, and iPad® app

Digital subscription just $25

One price worldwide

Subscribe online, www.snagmetalsmith.org

Published by the Society of North American Goldsmiths
Artists. Designers. Jewelers. Metalsmiths,
www.snagmetalsmith.org

iPad is a trademark of Apple Inc.

CRAFTBOSTON *Spring*

A SHOW OF CONTEMPORARY ART, CRAFT & DESIGN
PRESENTED BY THE SOCIETY OF ARTS AND CRAFTS

March 23-25, 2012
Preview Party, March 22nd

Seaport World Trade Center · 200 Seaport Blvd · Boston, MA
www.craftboston.org · 617-266-1810

Janis Kerman

Anthony Lent

Symmetry

February 18 - 20, 2012

globalDESIGN

international showcase of exceptional jewelers

Pennsylvania Convention Center

www.globalDESIGNshow.com

New Location! 1st Floor #108

Master Designers in an intimate setting

Register Today

914-738-8485

Lika Behar

Chris Ploof

a proud supporter of www.snagmetalsmith.org

globalDESIGN is an independent enterprise operated by Jeweler's Resource Bureau

SOFA
ART & DESIGN
NEW YORK

Sculpture Objects & Functional Art Fair

April 20-23, 2012
Park Avenue Armory

Opening Night Preview, Thursday, April 19

Attai Chen , Gallery Loupe

sofaexpo.com

Produced by The Art Fair Company, Inc.

Going for Gold
Gilt or Guilt

BY ANDREA DINOTO

WHEN WE TALK about gold, words like "incomparable," "alluring," and "eternal" tend to pour forth. All rightly so, but the choice to use gold today is infinitely more complex than its mythic associations suggest. Indeed, gold has never been costlier (a spot price of $1,855 per ounce and rising, at this writing)—or more in demand. Patricia Faber of the Aaron Faber Gallery in New York notes, "Independent artists are experiencing a lot of frustration and concern over the price of gold and turning to alternative materials." But, ironically, she says, the marketplace is seeing "greater confidence in buying gold," because higher prices equate to greater investment value in the mind of consumers.

The World Gold Council places the craving for gold highest abroad, in India, China, the Middle East, and Russia, with 80 percent of global output going to the jewelry industry (technology and dentistry utilize the balance). A recent downturn in gold consumption in Europe and the US reflects economic recessions in both areas, not lack of appetite.

While gold's desirability increases, the human and environmental costs of gold mining have never been more exposed and vilified than at the present moment. The use of recycled gold, i.e. gold derived from jewelry and other sources, has become a commendable and growing trend among jewelers, but metals mining remains entrenched as the number one toxic polluter in the US.[1] Arguably, mining is also the biggest challenge to the jewelry industry supply chain, given the extreme difficulty of tracing gold to its ultimate source.[2]

Marilyn F. Cooperman
Morse Code Cuff
18k gold, patinated sterling silver

In this magazine in 2004, metalsmith Susan Kingsley raised a red flag in regard to mining. "Gold bears an invisible tarnish of misery and devastation,"[3] she wrote in an awareness-raising polemic, which led to her founding, with fellow artist Christine Miller, Ethical Metalsmiths. The same year, the environmental group Earthworks, in partnership with Oxfam America, launched the NoDirtyGold campaign aimed at jewelry retailers, many of whom, including Sears and Target, have signed on to support its three major objectives: "to add human rights to the values society places on gold; to move to a dialogue with the mining industry; and to open up conversations with the jewelry sector and the electronics industry." In the face of, and perhaps in spite of, such activism, gold, like diamonds, maintains its grip on markets, high and low, commercial and artisanal.

To be sure, says Robert B. Headley, COO of Jewelers of America, "Anything of value has conflict associated with it." A diverse audience of commercial and artisanal jewelers, educators, and the general public listened to Headley and more than twenty speakers at "Gold: Substance, Symbol and Significance," a two-day conference in New York City in April 2011.[4] Organized by Initiatives in Art and Culture, the event explored diverse aspects of gold: aesthetics and art history, investment, numismatics, gemology, mineralogy, jewelry fabrication, sustainable mining.

John Petterson, senior vice president of operations for Tiffany & Co., used the topic of corporate social responsibility as a springboard for an extensive presentation on the company's phenomenal growth here and abroad, while environmentalist Stephen D'Esposito reiterated NoDirtyGold's objectives, pointing to Tiffany's laudable published positions on large-scale mining and hard-rock mining in the American West[5]. Two mining representatives, William R. Williams of Barrick Gold Corporation and Ed Opitz of Kinross Mining, supplied technical information on sustainable mining practices and corporate responsibility but neglected to fully explain how mining can

Arguably, mining is also the biggest challenge to the jewelry industry supply chain, given the extreme difficulty of tracing gold to its ultimate source.

avert toxic pollution of groundwater.

PowerPoint presentations by five jewelry artists (Marilyn Cooperman, Mary Lee Hu, Temple St. Clair, Atelier Zobel, and Mary McFadden) provided a relief from the gritty topic of mining, serving as a reminder of why gold enthralls both makers and wearers. Each artist spoke of design inspiration, artistic evolution, fabricating techniques, and collecting, but only Cooperman expressed a fear of possibly being "squeezed out" because of gold prices. Notable goldsmiths Judith Kaufman and Vicki Eisenfeld, also in attendance, both reported that because their market is so narrowly focused, their necessarily higher prices have had virtually no negative effect on sales. In fact, said Kaufman, the high price of gold has "probably helped" by imparting "more intrinsic value" to her jewelry.

Both Kaufman and Eisenfeld work exclusively with recycled gold obtained from the venerable firm Hoover and Strong (est. 1912), which another conference attendee, Christine Dhein, assistant director of the Revere Academy of Jewelry Arts in San Francisco, calls "the highest standard in the industry" for third-party certified recycled sources. At Revere, Dhein created the curriculum for a "green" jewelry class that educates students about environmental and sourcing issues related to gold. "Gold: Substance, Symbol and Significance" concluded with a screening of the troubling 2008 film "Red Gold," a documentary on the ongoing land use battle over the proposed Pebble Mine operation in southwest Alaska, home to the two most prolific sockeye salmon runs left in the world and the second-largest combined deposit of copper, gold, and molybdenum ever discovered. As this scenario plays out—mega-funded mining interests pitted against traditional fishing culture and environmental interests—the jewelry industry, artisanal goldsmiths, and consumers alike will continue to face the gold conundrum that might be summed up as: Gilt or guilt? But jewelers committed to gold, and who, like Judith Kaufman, regularly use recycled gold, can in good conscience ply their art, which, as she says, "is all about design, wearability, and beauty."

Betze Open Pit Mine
PHOTO COURTESY BARRICK GOLD CORPORATION

Andrea DiNoto is a New York–based writer on arts and design.

1 Toxics Release Inventory, 2005 dataset, US Environmental Protection Agency

2 Michael Perlin, *MJSA/JOURNAL*, May 28, 2010: "You can only tell if a metal is recycled if the supplier of the metal has supplied recognized independent …third-party ...certification… Anyone can say they are using recycled metals, but few can prove it."

3 *Metalsmith*, Summer 2004, "The Price of Gold" by Susan Kingsley. Kingsley goes on to say, "While the market price for gold may decline, the human and environmental costs keep rising: dead rivers, polluted watersheds, exploited native communities, abused miners, hoarding, and profiteering are dragging us into the ditch. All for the love of gold, the most beautiful and valued of the Earth's many gifts."

4 The conference was presented by Initiatives in Arts and Culture (IAC) an organization committed to educating diverse audiences in the fine, decorative, and visual arts as well as architecture.

5 www.tiffany.com/sustainability/mining.aspx

Furthermore:

www.ethicalmetalsmiths.org
www.nodirtygold.com
www.artinitiatives.com
www.artisanalgold.org

The Artisanal Gold™ Coin, 2011 one-once gold; diam. 1 1/8", Struck at Lasqueti Mint, Canada for the Artisanal Gold Fund, an improvement fund for artisanal gold miners in the developing world

Manya & Roumen
Lovey Dovey

BY ANDREA DINOTO

PLOT FOR A modern romance: At a party in Brooklyn, lovely young artist meets handsome expatriate economics professor. They talk; she shows him pictures of animal sculptures she's made based on characters from children's books she hopes to publish. "Adorable," he thinks. As they discover a mutual passion for art and nature, they fall in love and marry.

This is in fact the real-life story of Philadelphia-born Manya Tessler and Bulgarian academic Roumen Vragov, who married in 2006—and the story gets even cuter. Vragov asked Tessler to make their wedding rings, suggesting a wild idea: an animal design based on a popular YouTube video in which a baby buffalo makes a death-defying escape from marauding lions on the African veldt. It's "an inspirational story," he would later write on their company's website, "one that symbolizes love, loyalty, and devotion to family." Tessler, who holds an MFA in illustration from the School of Visual Arts in New York City, decided to study wax carving with Alan Brodsky, one of New York's leading jewelry instructors, at the 92nd Street Y, to learn the craft. "[He] was really wonderful," she says. "He treated [us] like professionals, and made us feel it was possible to become a jeweler." She took the class twice, and after the second began to carve Roumen's buffalo wedding band, which was eventually cast in 18-karat gold.

Creative team Manya Tessler and Roumen Vragov, with dog Raya, in their studio.

Around the same time, Vragov was laid off from his teaching job at Baruch College; and although Tessler had by then published *Yuki's Ride Home*, a children's book which she wrote and illustrated, she'd come to realize how difficult it would be to succeed in that field. Concluding jewelry might be an easier path than books, the couple decided to embark as a team on their "jewelry making journey," she the artist, he managing the business end.

Appropriately enough, Manya & Roumen, the company, was incorporated on Valentine's Day 2009. That same year, at the JA Jewelry Show in New York, the fledgling venture introduced its first collection of animal-inspired pieces, mostly rings, in intricately carved three-dimensional designs: a golden mouse clasping a rice-grain pearl; a silver dove perched on a branch; a gem-studded ruby-eyed chameleon; and an oxidized silver snail with golden horns. Not to mention a swirling goldfish, a beneficent lion, a smiling-if-you-look-hard fiddler crab, and a swan. The work, which suggests the subtle whimsicality of Japanese netsuke, garnered the JA's New Designer of the Year award and drew the attention of master designers Todd Reed and Alan Revere. Tessler, still somewhat awestruck, recalls: "We were talking to them like they were 'regular people,' but they're not." From the overwhelmingly positive reaction of the crowds, it was clear that Tessler's storytelling sensibility had imparted distinctive personalities to her winsome carvings, and, coupled with the high quality of the workmanship, Manya & Roumen's designs went on to earn them consecutive World Gold Council Blue Ribbon Awards for 2010 and 2011.

Though tremendously encouraged, the couple realized that they faced formidable challenges to the dream of making the business self-supporting. Tessler's uncle, who is in the commercial jewelry business, advised them on how to work

Manya & Roumen's initial success at trade shows and craft fairs in no way lessens the challenges the company faces in becoming a viable business.

most effectively with the sometimes temperamental finishers and polishers who work off site to produce the final jewel from Manya's castings and choice of stones. He also urged them to not compromise on quality. Vragov wrestles with the tough marketing issues: where and how much to spend on advertising, which online stores to partner with (they currently sell through Max & Chloe); and conducting unrelenting PR outreach to accessories editors at publications suited to their high-end product. Manya & Roumen animal jewels, oversized but surprisingly comfortable to wear, range in price from $1,500 for a silver dove ring to up to $8,000 for an 18-karat gold chameleon ring. Their *pièce de resistance,* a ring that features an 18-karat gold wren perched on a sterling cherry blossom branch that spans three fingers, set with carved pink opal flowers, costs $16,000. Although the company offers relatively inexpensive production items (rings and bangles made in abstract forms retail between $350 and $860), both Tessler and Vragov were surprised when the costlier animal designs far outsold the more affordable items.

Still, Manya & Roumen's initial success at trade shows and craft fairs in no way lessens the challenges the company faces in becoming a viable business. Vragov projects that by the beginning of their fourth year they should break even. In the meantime, as the company introduces itself to new markets and collectors, new designs are in the works, notably animals in settings (for example, a deer grazing on a flower), and a pair of rings, *Mr. and Mrs. Dove,* designed to wear one on each index finger, "so they can kiss," explains Tessler. For the firm of Manya & Roumen, love is clearly the matter at hand.

Andrea DiNoto is a New York–based writer on jewelry, arts, and design.

Furthermore:
www.manyaandroumen.com

Clockwise from upper left: *Peter the Mouse*, 18k yellow gold, onyx, pearl; *Night Chameleon*, oxidized sterling silver, 18k yellow gold, purple sapphires, champagne diamonds; *Fiddler Crab,* 18k yellow gold, brown gold plating, orange sapphires, Peruvian opal; *Garden Snail*, 18k yellow gold, oxidized sterling silver, pink sapphires. All rings 2010.
PHOTOS: CHRIS TRAYER

Wren on a Cherry Blossom Branch (ring), 2011
18k yellow gold, sterling silver, carved pink opals, onyxes
2 ¼ x 2 ¾ x ¾"
PHOTO: STUART GOLDENBERG

Christine Dhein
Earth Friendly

BY JENNIFER CROSS GANS

REPURPOSING AND RECYCLING have become the new buzzwords in the field of contemporary jewelry. I wondered about the exact meaning of these terms as I climbed the stairs to the San Francisco studio of Christine Dhein, an environmentally engaged jeweler and publisher of the online newsletter *Green Jewelry News*.

Dhein explained, "Repurposing is finding a new use for rubber or other existing material that would otherwise end up in a landfill. Recycling is the processing or transformation of materials, such as the meltdown of bottles or cans, in order to regain them for use." She cites that every day, just in San Francisco, 1,800 tons of trash are generated—enough to fill a football field eighteen feet deep—and 800 tons of bottles, cans, and paper are recycled.

Looking around Dhein's studio, tucked into the kitchen of her house in the Mission District, I learned that the two benches, hydraulic press (in another room), and rolling mill were bought from retiring jewelers. Obviously new were a small pickle pot and a cone-shaped piece of borax, which, as she demonstrated, was a good alternative to regular flux.

A display mannequin wore an elegantly draped necklace in green with gold flashes, constructed out of repurposed circuit boards. This was one of the pieces in a show curated by Dhein titled "Jewelry Cycle." "The circuit boards contain precious metal," she said, "which adds a valuable element to materials that would otherwise be considered e-waste." The show, held at the San Francisco Museum of Craft + Design in 2008, and produced by the Metal Arts Critique Group, of which Dhein is a founding member, was a resounding success.

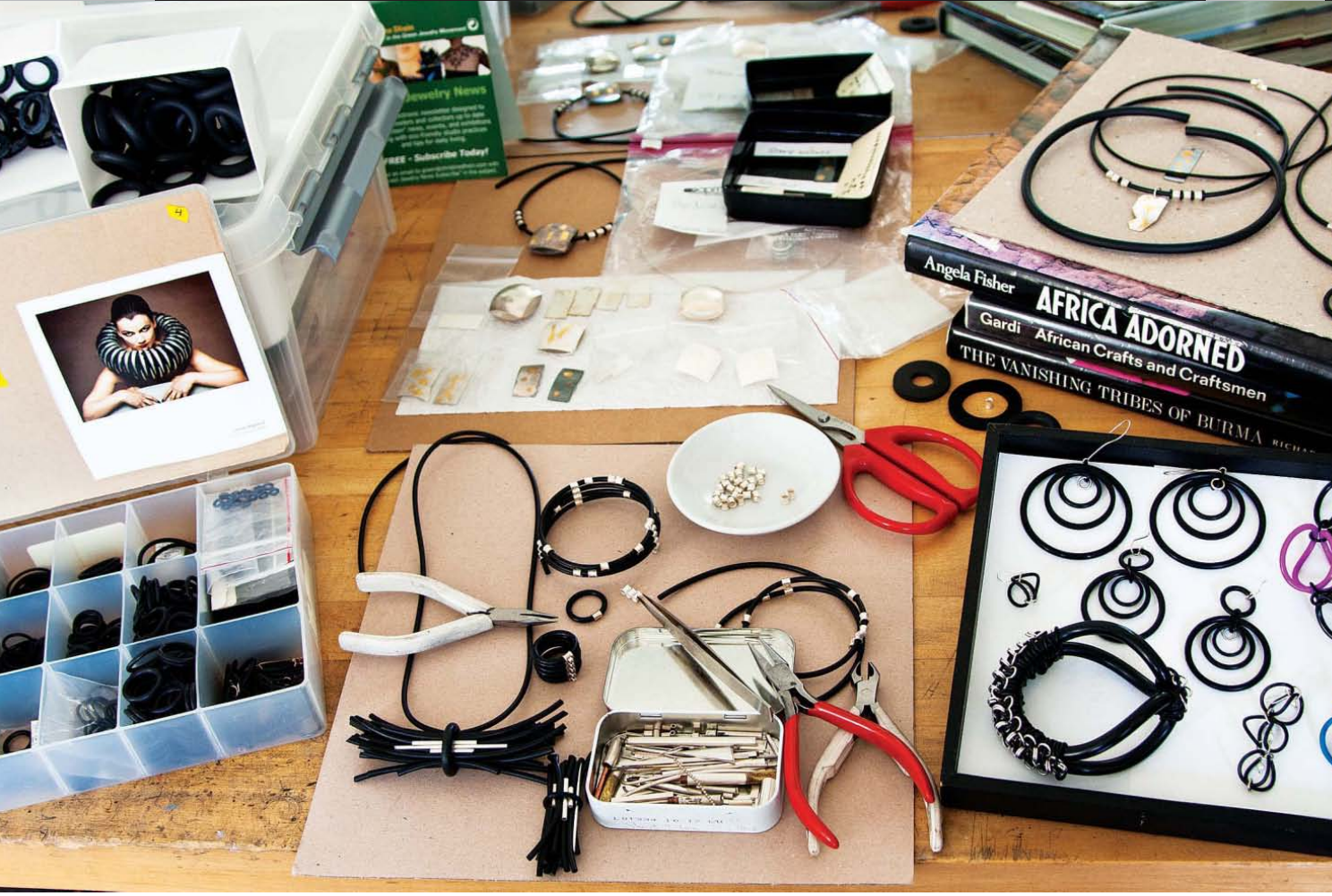
On a separate bench was a selection of rubber tubing, 0-rings, and gaskets, donated in two large boxes by an interested consumer. Over years of experimentation Dhein has been able to create original jewelry joined only by rings or rivets. A display box features pieces completed, or halfway there, including bracelets, rings, and pendants. The *keum-boo* pendants and earrings were made with a minimum of heat and inconvenience, with 24k gold originally rolled from recycled gold scraps applied to recycled, often pre-rolled, silver.

It has taken at least 15 years for Dhein to hone the skills for which she is now known. She graduated from Humboldt State University with a degree in fine art, with a focus in metalsmithing and photography. Inspired by the semi-rural setting of the college, she worked mostly in copper and silver, and learned a great deal from instructor David La Plantz, concentrating on a variety of cold connections. After moving to San Francisco in 1996, she joined the Metal Arts Guild and started a critique group, which has provided a wonderful focus for ideas and occasional group shows.

In 1998 Dhein joined the staff of the Revere Academy of Jewelry Arts as the school's assistant director, and there has been able to upgrade her skills in photography, design, and administration. She has taught courses on jewelry in silver and gold, cold connections, and *keum-boo*, a technique on which she has produced two instructional videos. Her own jewelry has been featured in magazines and books, including four of the Lark Books series on rings, necklaces, pendants, and lockets, and plastic jewelry design.

Susan Kingsley's 2004 *Metalsmith* article, "The Price of Gold," intensified Dhein's passion for the environment. She quickly became involved with Ethical Metalsmiths,

Christine Dhein at the bench in her San Francisco studio
PHOTO: EMIKO OYE



A design table in Dhein's studio with assorted rubber tubing, 0-rings, and gaskets
PHOTO: EMIKO OYE

ransacked the web for facts and figures, and contacted other artists' websites. Together with Jennifer Horning she developed a green class for the Revere Academy, and produced a guide to working sensibly in the studio. She joined forces with Christina Miller, another leader in Ethical Metalsmiths, to research various sustainable studio practices. And in November 2008 she published the first electronic issue of *Green Jewelry News.* Both the class and newsletter offer information on ways to make life in the studio more environmentally friendly, including how to reduce potentially harmful chemicals, and where to buy recycled metals and safely dispose of unwanted materials.

As the word spread, Dhein was invited to participate in the first seminar offered by AGTA on fair trade gemstones in 2010, and she has lectured on clean studio practices at the Jewelers of America Show in New York, and at symposia in Australia and in England, where Fairtrade International and the Alliance for Responsible Mining together established the first third-party certification for gold.

Each issue of *Green Jewelry News* takes a solid two days in Dhein's home office to produce, and therefore it gets published intermittently. However, the readership has steadily grown from 200 to 2,000. Dhein works extremely hard, alternating between home (three days) and the Revere Academy studio (four days). Alan Revere says, "I admire Christine. She has taken up on a mission and it is both noble and correct. The jewelry work we do can be accomplished with a smaller footprint, and that will be good for all."

Alan Revere says, "I admire Christine. She has taken up on a mission and it is both noble and correct."

Jennifer Cross Gans is a San Francisco-based metalsmith and writer.

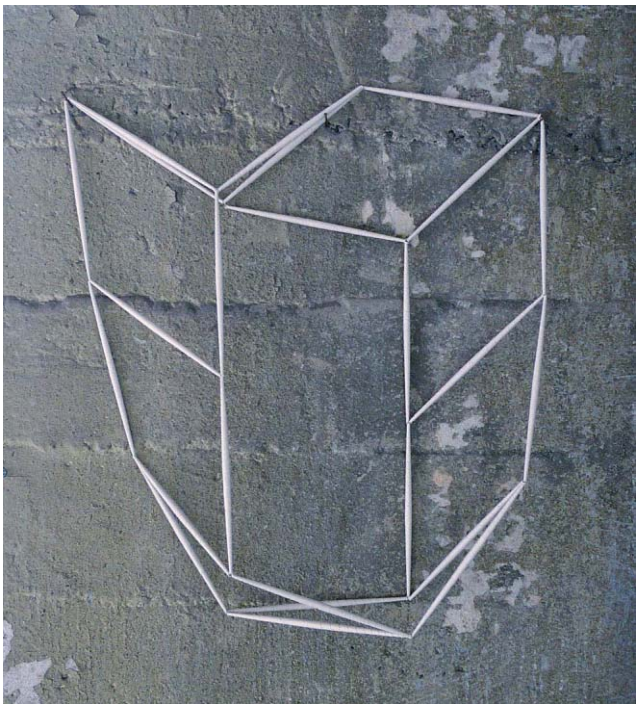
Furthermore:
www.christinedhein.com

Christine Dhein
Tribal Elegance: Silver Web, 2008
re-purposed rubber, recycled sterling silver
PHOTO: CHRISTINE DHEIN

Biba Schutz
Hidden in Sight

I AM REPEATEDLY attracted to objects and jewelry that I can enter, and that seduce my senses. Often with such works, my own personal memories become jarred. All of the pieces that I have selected here intrigue me with their hidden spaces, mystery, and artistic intent. These special qualities keep me interested, and lead to further investigation and exploration.

RACHELLE THIEWES
HEAT, 2008
steel, auto paints
1 ¼ x 4 ⅛ x 4 ½"
PHOTO: RACHELLE THIEWES

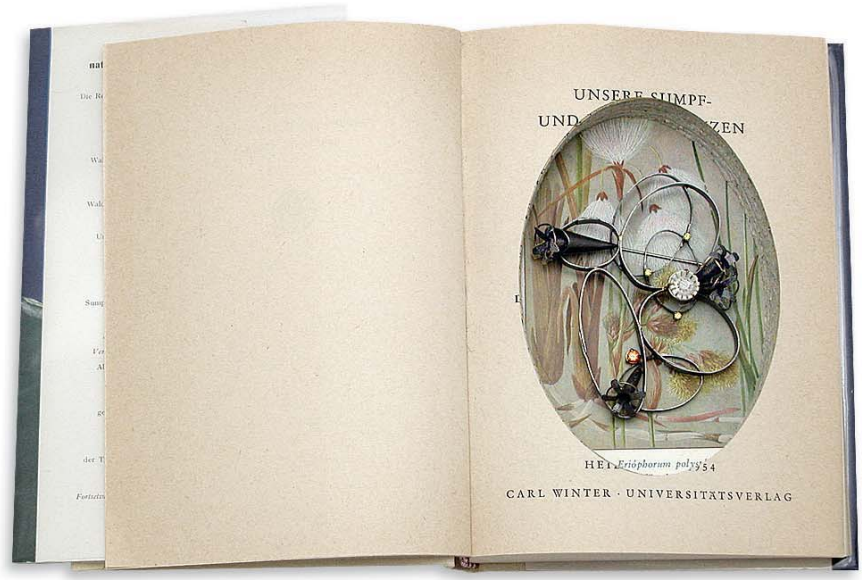


KIFF SLEMMONS
8 Squares, 1 Rectangle, 2011
handmade paper, leather
24 x 20 x 5" (depth from wall)
PHOTO: ROD SLEMMONS

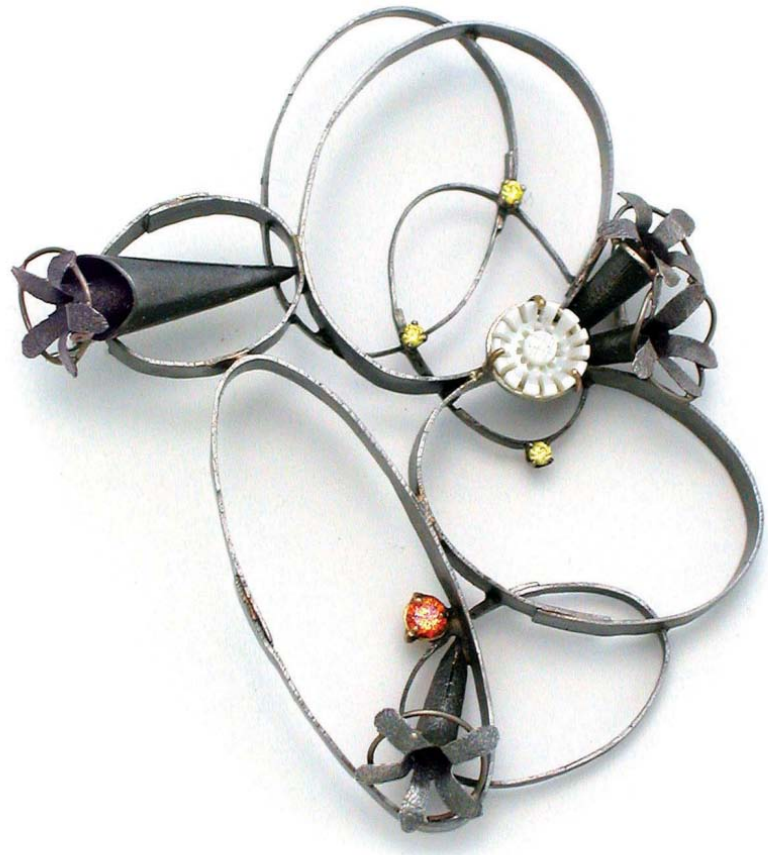
SANDRA ENTERLINE
Diamond Window Brooch, 2011
oxidized sterling silver, 18k palladium white gold, diamond slices
3 ½ x 3 ½ x ¼"
PHOTO: MARK JOHANN

SHARON CHURCH
Empress (object), 2011
carved and dyed boxwood, sterling silver, old diamond
diameter 6 ½"
PHOTO: KEN YANOVIAK

KLAUS BURGEL
Loop #38 (brooch), 2011
silver
2 ¾ x 2 ½ x 1 ⅛"
PHOTO: MARTIN SECK



SONDRA SHERMAN
Sumpf-und Wasserpflanzen, 2011
altered vintage book with brooch
brooch: steel, silver, synthetic stones, found object
3 x 3 ½ x ½"
PHOTOS: LUNA PERRI

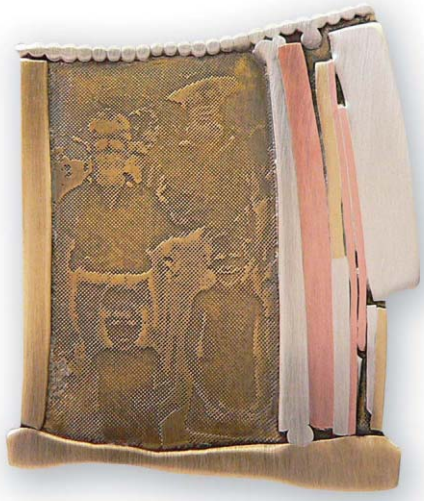


Eleanor Moty: Romancing The Stone

BY MARJORIE SIMON

Reflections (brooch), 1977
photo-etched sterling silver, abalone shell, leather, silk thread
3 x 3 x ¾"

Constellation (brooch), 2010
sterling silver, 22k gold, quartz with pyrite crystal inclusions, diamonds, black paper micarta, quartz cut by Tom Munsteiner
2 ⅛ x 2 ⅝ x ⅜"
PHOTO: THOMAS VENEKLASEN



Brooch for Oppi Untracht, 1997
commissioned by SNAG as 1998
Honorary Fellow Award
sterling silver, 18k gold,
tourmalinated quartz,
black paper micarta
2 x 2 x ¾"

Moty Kids Pin, 1967
photo-etched bronze with
sterling silver, copper, brass
2 ¼ x 1 ¾ x 3/16"

A POP JEWELRY quiz. Identify the following brooch: a jagged crystal shot through with rutile secure in a sturdy gold frame atop folded, frosted silver. Golden slivers trace the rutile crystals, extending across the surface of the constructed form. Assigning a date might be difficult, but identifying the maker is easy. For more than thirty years, Eleanor Moty has concentrated on creating perfect settings for exquisite fantasy-cut gemstones, mostly rutilated and tourmalinated quartz.

Considered a "founding mother" of American studio jewelry, Moty has a career that has been well documented. A graduate of the University of Illinois and Tyler School of Art, she has created a body of work represented in permanent collections in major American museums and in countless national and international exhibitions, as well as in craft and art publications reaching back over forty years, including most jewelry textbooks. A Fellow of the American Craft Council and soon-to-be Master Metalsmith at the Metal Museum in Memphis, she has been a longtime member of the board of trustees at Haystack and is the recipient of numerous honors, awards, and fellowships. In 1998 SNAG commissioned Moty to make a commemorative piece honoring Oppi Untracht as Honorary Fellow (now known as the Lifetime Achievement Award). She now lives in Tucson, Arizona, having retired from the University of Wisconsin, Madison, after 28 years of teaching.

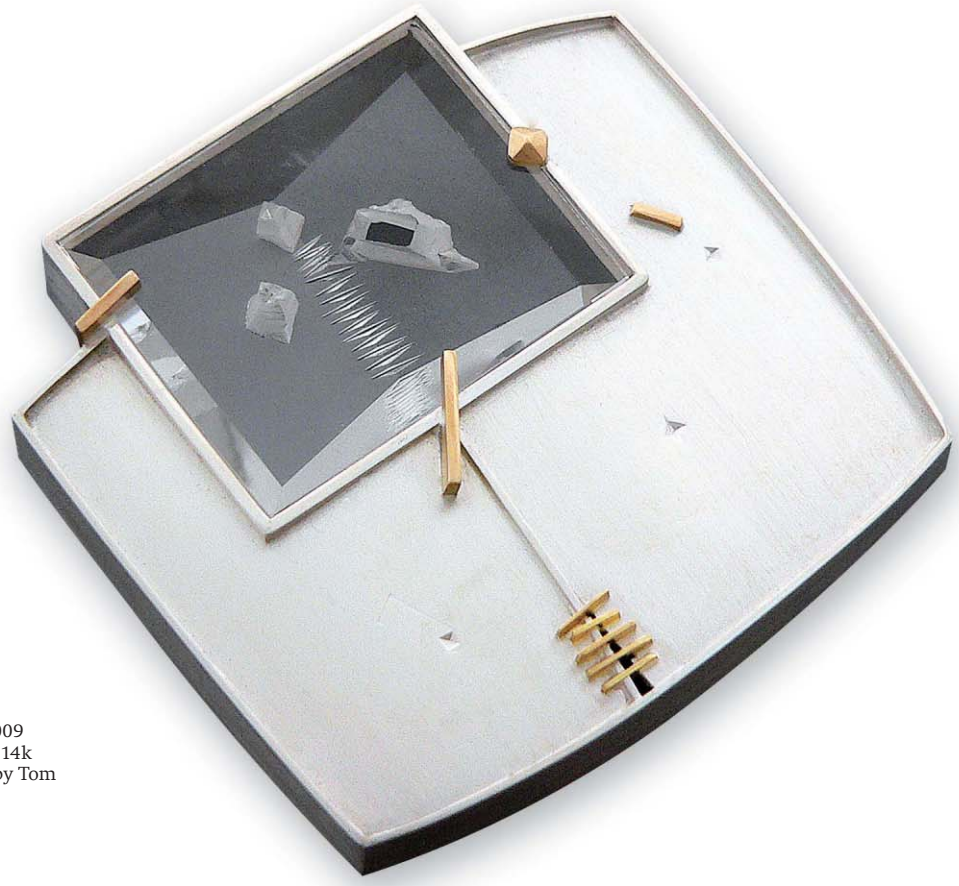
Moty's contemporaries are likely to remember the voluptuous results of her technological explorations with photoetching and electroforming in the 1970s, seemingly a world away from the later controlled geometric architecture that is, much like the artist herself, quiet, gracious, and elegant. In what seemed at the time an abrupt turnaround, Moty abandoned technical fireworks, and began to foreground the stones, eventually reaching something like parity between the gemstone and its presentation. Looking more closely at the sequence of events, the change appears evolutionary, not reactionary.

Many of Moty's core values and even her design choices stem from her early environment on an Illinois dairy farm. Farm life was ceaseless and repetitious, yet a solitary grace could be found there. Eleanor and her big sister, ceramic artist Joyce Moty, made their own entertainment, relishing the "pleasures of quiet." It was a culture and a generation of making; most girls learned handwork, sewing, and embroidery at home. *Reflections Brooch* (1977) displays a variety of these skills. Moty was never intimidated by machinery or tools, since all the general maintenance on the farm was done by family members, including her father and two brothers. The girls attended a rural Catholic grade school with virtually no art program, but one of the nuns encouraged their mother to nurture their remarkable creativity. Moty credits her mother with supporting their education and trusting them both to follow their own instincts. Having emigrated from Ukraine as a young woman, speaking no English, she gave them an enduring sense of adventure, unconditional love, and support.

Joyce and Eleanor were art students at the same time at University of Illinois at Urbana. The Vietnam-era campus was a dynamic place, and Moty lived in the studio. It was here that Eleanor, seeing jewelry made by Joyce's friends, was introduced to Robert von Neumann, the instructor who would put her name on the map of art jewelry. Years before Thomas Gentille or Tim McCreight helped students become jewelers, von Neumann's book *The Design and Creation of Jewelry* was nearly the only publication that showed readers not only how to make jewelry but also principles of design. Amid undergraduate work that might seem naïve by today's standards, a single gifted student, Moty, was given a two-page color spread, showcasing photo-etched and electroformed objects and jewelry, even wire macramé and cloisonné enamel. Moty's homey narratives (*Prairie House Brooch, Fish House Brooch, Family Portrait* brooch) stood out for their strong, sensitive composition and flawless construction. Von Neumann nonetheless advised her to go into art education, as there seemed to be no future in metalsmithing, especially for women. Fortunately, she demurred, though gender bias in the field would continue for some time. Moty's undergraduate work introduces her salient themes, such as the expressive balance of a central "jewel" and its frame, and the hallmarks of her later construction, attention to detail and surface treatment. Working with a research technician to master photofabrication, she "learned the process at an extremely high level of sophistication."[1] *Moty Kids Pin* (1967), clearly based on a family photograph, obscures individual faces, as if the farm is already receding into the past. Within a few years the haunting photographs would be replaced by the natural landscape encased in slabs of gemstones or the suggestive architecture of a fantasy-cut gemstone. The two sisters left the farm for graduate school on the same day, Joyce going west to Seattle, where she has remained ever since, and Eleanor east to Philadelphia, the cradle of American art jewelry.

Philadelphia was then home to several art schools with strong jewelry programs, notably Philadelphia College of Art, dominated by Olaf Skoogfors, and Tyler School of Art, led by Stanley Lechtzin. The indefatigable patron Helen Drutt was also beginning to advocate for fine craft. Spurred by Lechtzin's technological focus, Moty rocketed out of Tyler with technique-heavy objects using photoetching and electroforming, bringing these formerly exotic industrial techniques to the small studio arena (where, eventually, they would adversely affect her health). There Moty created the iconic work of the late 1960s

For more than thirty years, Eleanor Moty has concentrated on creating perfect settings for exquisite fantasy-cut gemstones



Crystal Void (brooch), 2009
sterling silver, 18k and 14k gold, phantom quartz by Tom Munsteiner
2 ⅛ x 2 ½ x ⅜"

and '70s: mirrors, buckles, brooches, and boxes. As sleek and tasteful as today's brooches are, Moty's work of that time was funky and often funny. An elaborate *Dodge City Cowboy Band Belt* from 1972, now lost, fits right in with Ken Cory, Fred Woell, and the pop/funk aesthetic of the time. Described by curator Kelly L'Ecuyer as a "heady assemblage held in balance by Moty's keen sense of proportion, [it] incorporates copper, brass, silver, garnet crystal, and photo-etched copper cowboys lit up by tiny fiberoptic lights, with a switch housed in a spent bullet cartridge and a belt of vinyl tubing."[2] Another strong narrative piece, the poignant *Moty Buckle* (1968), features a ghostly portrait of Moty's mother with her two little girls, and the well-known *Portrait Mirror* (1969) depicts a young Eleanor framed by heavily electroformed silver.

Shortly thereafter, Moty published a how-to article in *Craft Horizons* (now *American Craft*) magazine on "photofabrication," featuring two timely items: how to achieve a richly textured electroplated surface (which would soon change), and Moty's own million-watt smile, which never did. With the benefit of hindsight, one can see future design elements. The tree branches on a buckle "form a linear pattern on the metal surface which repeats the pattern of the quartz inclusions in the jade slab."[3] The shape of the *Prairie House Buckle* (1975) also prefigures later forms. Without the photographs the narrative content is gone,

Noko (brooch), 1999
sterling silver, 18k gold, tourmalinated quartz, black paper micarta
3 ¾ x 1 ⅜ x ½"

Indeed, the work often hid a secret, a private message relating to the subject or a dialogue between maker and ostensible subject.

but the forms are similar, and even in the early '70s Moty used crystals, highlighting the "jewel" in the composition.

Though it's usually wise to refrain from holding people hostage to youthful pronouncements, Moty's statement in the 1975 *Penland Book of Jewelry* seems revealing, in that it appears to anticipate her decision to change the direction of her work. She graphically illustrates the laborious process of creating her iconic *Mirror Image,* a bravura hand mirror involving chasing and repousse, photoprinted leather, rough amethyst, and hot and cold connections in a sturdy frame. Tellingly, she says the design "began with a stone hexagonal-shaped crystal slab….Most of the design is directly related to the stone."[4] It's also in this supposedly technical book that the young artist is most accessible. She states, "I intend each piece to be a personal statement or time capsule of events in my life, experiences and things or people around me." Indeed, the work often hid a secret, a private message relating to the subject or a dialogue between maker and ostensible subject.[5]

In 1976 Moty saw the posthumous retrospective of the great American modernist jeweler Margaret De Patta at the Oakland Museum. Then, as now, De Patta's jewelry was shockingly original. A student of Bauhaus master Laszlo Moholy-Nagy, De Patta made use of large transparent stones early in her jewelry career. There were few artists of her caliber using a jewelry vocabulary, and her craftsmanship alone surpassed other modernists such as Alexander Calder and Claire Falkenstein. Moty's relationship to De Patta has been much debated, largely due to the former's similarity to the latter. Is it homage, appropriation, reinterpretation? There can be no question that the exhibition was an aesthetic turning point for Moty.

Despite superficial similarities, Moty and De Patta actually approach design in different ways. Jody Clowes has observed that De Patta's "interest in transparency was allied to Moholy-Nagy's concept that structures made of light could depict the intersection of space and time."[6] Moty always begins with the stone and responds to it in metal, carrying linear elements from the stone into the overall design.[7] De Patta looked to modern art and sculpture; Moty looks to jewelry, namely De Patta's. De Patta's rings were radical in their scale of materials and form; Moty's responsiveness to materials gives her work a contemplative tone.

Moty remains passionately interested in the stones, drawn repeatedly to the way light enters, bends, and exits the complex cutting. She then carries those design elements into the pristine metalwork surrounding. It's clear that each stone is selected for its unique properties, which might not be immediately apparent to the casual viewer. Moty, however, notes minute idiosyncracies of individual stones. She describes the one used in *Constellation* (2010),

as having "pyrite crystals floating in quartz, calling for the dots of silver and diamonds on the micarta." Another, used in *Crystal Void* (2009), is "unusual with voids of crystal formations. These voids are reflected like pillars in the edge facets." Moty is never not a metalsmith. Her confidence at moving metal and her ability to fabricate complex forms places her not at the center of today's post-material jewelry but at its foundation.

In the end, it was the late ceramic artist Howard Kottler, whose own work long continued to mine the subversive ethos of the '70s, who was ultimately responsible for diverting Moty's attention. As Moty tells the story, after seeing a members' exhibition at the SNAG conference in Seattle in 1977, Kottler said to her, "Well, Eleanor, I see you [metalsmiths] have got the technique down. Now, what are you going to do with it?" Coming on the heels of her growing awareness of the effects of toxic studio materials, and the influence of having seen De Patta's show the year before, Kottler's comment concretized what she had been thinking: the time was right to give up photofabrication altogether. Though there are people who lament Moty's turning away from that vocabulary, to her it had begun to seem excessively decorative, like "too much dessert." In truth, some pieces were beyond ornate. But the lovely *Landscape Handbag* (1973) has everything: photoprinted leather with stitching, controlled three-dimensional photogravure-like landscape, and impeccable fabrication. From an audience point of view it's hard not to want to see more. Less than a decade after entering Tyler, Moty had abandoned the techniques for which she was most known, as if, having proved that she could do it, she then didn't need to. Innovative for its time, her work fit the spirit of exploration that has come to be known as the sea change that was the early 1970s.

Casting about for a new direction, Moty bought lapidary equipment and some crystals and began to cut her own stones. *Rutilated Quartz Brooch* (1981) incorporated a stone Moty cut and polished, "leaving the rough surface of the crystal" as a major design element. Eventually she realized she didn't have to do all her own work, and hired local lapidists Raoul Reiser and Nevin Franke in Madison to cut to her specifications. She began to go to the Tucson gem show, where she discovered the creative stone cutting by German lapidary artists Tom Munsteiner, Dieter Lorenz, and Herman Petry. Starting with a barrel-cut tourmalinated quartz in her first *Columnar Brooch* (1988), a subtle but significant shift in emphasis occurred as the assertive gems, with their strong graphic images, challenged Moty to create settings that married well. She began to use the "picture" in the stone as she had the image in the photo, setting the "jewel" from the back, even covering or masking part of the stone, and creating a unique frame for each on the front.

Moty continued in this vein for many years, creating

Rutilated Quartz Brooch II, 1981
sterling silver, 14k gold, rutilated quartz
2 x 2 ¾ x 1 ¼"

eminently wearable brooches, quietly monochromatic, occasionally bisected by a slash of black, each thoughtfully constructed around a particular piece of quartz. They are nearly devoid of color, but then Moty's work was never about color. Visual contrast is achieved with form and texture. The one exception is the black Micarta, laminated paper impregnated with resins originally developed by Dr. Leo Baekeland, the inventor of Bakelite. Lacking the distracting grain of ebony, Micarta has the color saturation of Bakelite and gives Moty's black elements their dense contrast to the milky silver and shards of gold and rutile. Differences among the brooches are subtle but real, as Moty tunes into the personality of each stone. Looking closely, one sees that the titles are descriptive. *Arroyo Brooch* (2000) suggests a linear, dry river bed; *Constellation* is obviously celestial.

On a visit to her sister in Seattle in the late 1990s, Moty discovered the work of architect Steven Holl, and there found an artist who shared her interest in structure, light, and shadow. When she first saw Holl's Chapel of St. Ignatius, with its oblique windows and light coming through in different directions, it was as if she had tumbled down the rabbit hole of her own work. Walking through, or even looking at formal photographs of, Holl's work taken from various angles is like being inside one of Moty's brooches, with steps, corners, and reflections of light in a single structure.[8] Described by the architect as "seven bottles of light in a stone box," the chapel's colored windows throw off light corresponding to aspects of the Catholic liturgy. For Moty, the subtle color changes recall the shifting patterns of light on the prairie, especially the many shades of white. The coded religious significance remains a secret, like the coded symbols and words Moty once included in her work. Like Holl's work, Moty's is characterized by what architectural curator Raymund Ryan has described as "a dynamic modesty, an apparent simplicity around which an agenda of space, proportion and language is intensively explored."[9]

Although consistent with preceding work, Moty's brooches that come after seeing Holl's chapel have a kind of clarity relating to architectural features: the use of light and form, gravity and flight, like the vertiginous view up a stairway. Light enables us to see; it defines space and structure. Using the complex-cut stones with their multiple viewpoints, Moty seems to turn the relationship between light and architecture inside out. Starting with the light (stone) she creates the architecture (setting) to reveal or conceal. Looking way down into, say, *Vision Brooch,* which actually predates seeing the chapel, is as inviting as descending into one of Holl's buildings through a skylight, as if rappelling past flashing shards of floating debris on the way down.

Moty describes the experience late in the 1980s of seeing one of her brooches, designed as if it were a flat object on

Winter Frost (brooch), 2008
sterling silver, 18k gold, tourmalinated quartz, tourmaline crystal
3 ⅛ x 1 ⅝ x ⅜"

STEVEN HOLL
Chapel of Saint Ignatius, Seattle, 1997
PHOTO: ELEANOR MOTY

Shadow (brooch), 2006
sterling silver, 18k gold, quartz cut by Tom Munsteiner
2 ½ x 1 ¾ x ⅜"

Using the complex-cut stones with their multiple viewpoints, Moty seems to turn the relationship between light and architecture inside out.

the front of the body, pinned on a collector's shoulder, so that light could come through the stone. Seeing the brooch moving through the gallery was like watching a beacon of light. She thus learned something new about her own work and tilted her creative process in a new direction, as if she, like Matthew Frederick, had learned from architecture to "reveal the target a second time from a different angle….divert users onto an unexpected path to create additional intrigue..; then reward them with…other views of their target."[10]

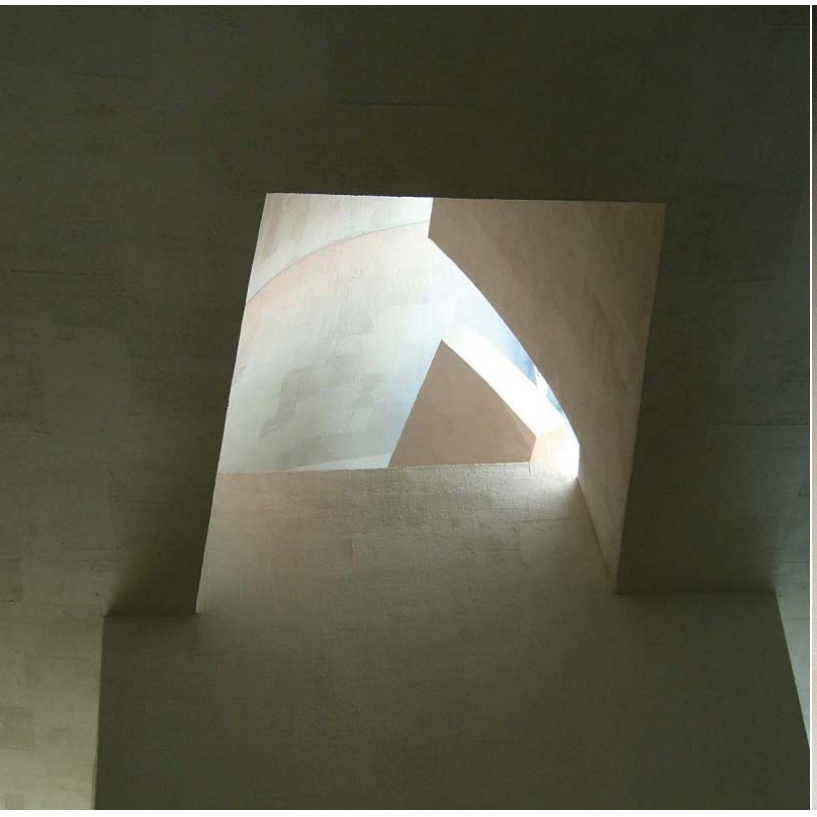
Moty's early retreat from the narrative signaled that she is not one to indulge in mythologizing her past. Yet that physical and cultural landscape informs her work practice. Imprinted to the landscape of the farm and the primal elements of the flat Midwest, she knew clean lines, snowy fields, parched summer, frozen winter. Skating on the creek, she saw bumpy grass and small sticks poking through the ice. She always saw the horizon. Fields were planted in a grid, with a succession of crops, creating patterns with each change of seasons. During growing season, even the blowing wind could subtly change one's field of vision, as in *Reeds Brooch* (2010), and *Winter Frost* (2008). When Moty says her work is ultimately all about the stone, it is most often not *just* a stone. Like a cultivated field, Nature has been interfered with, and altered to bring out some quality more in tune with human desires.

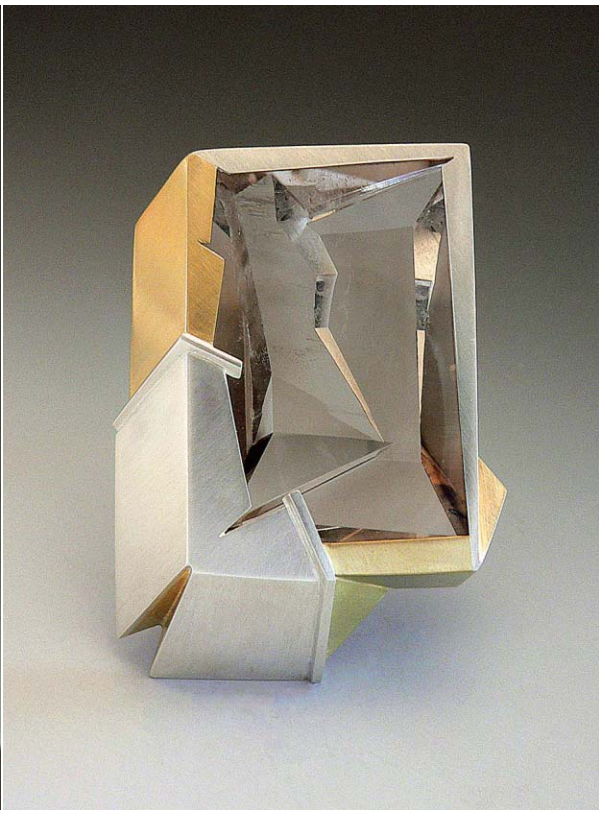
Marjorie Simon is a jeweler and writer based in Philadelphia.

The author would like to thank Anika Smulovitz for access to unpublished interview with Eleanor Moty. Unattributed quotes from conversation with the artist.

All photos by Eleanor Moty, unless otherwise noted.

1. *The Penland School of Crafts Book of Jewelry Making*, Bobbs-Merrill, Indianapolis, 1975. p.136.
2. *Metalsmiths and Mentors*, Chazen Museum of Art, University of Wisconsin, Madison, 2006. Jody Clowes, p. 56.
3. *Craft Horizons*, June, 1971, p. 13. The same issue contains a review of a show sponsored by the Philadelphia Council of Professional Craftsmen, an early craft group founded in part by Helen Drutt that included work by Moty, Skoogfors and Lechtzin, among others.
4. *Penland,* op cit, p. 139.
5. Ibid, p. 134.
6. Clowes, op cit, P. 57
7. Moty's love affair with stones dates to 1962, at the Lizzadro Museum of Lapidary Art in Elmurst, Illlinois. Lizzadro was a local businessman and lapidary hobbyist whose expanded gem collection had opened as a museum, giving young Moty her first look at rocks, minerals, fossils, gemstones, and crystals in their "natural" environments.
8. www.stevenholl.com
9. *The Architectural Review*, Nov. 1995, by Raymund Ryan. www.stevenholl.com/recent-press-detail.php?id=55
10. *101 Things I Learned in Architecture School*. Matthew Frederick. MIT Press, Cambridge, MA, 2007, Rule #11.

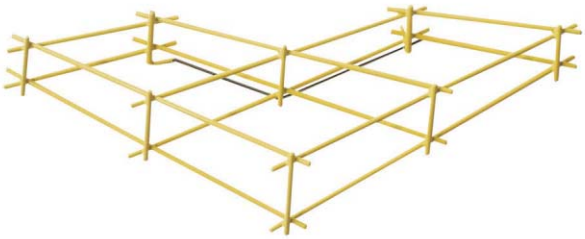


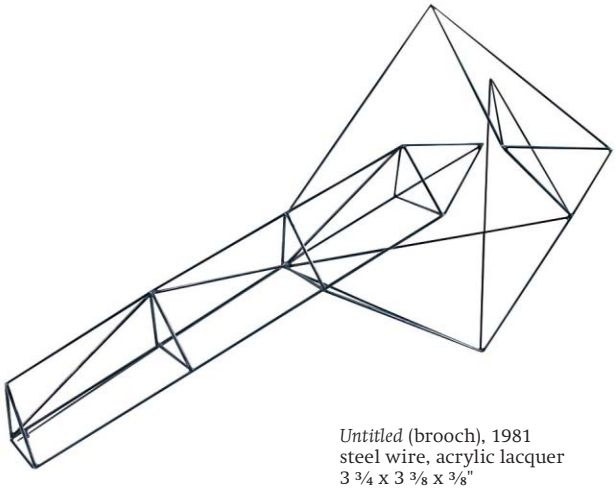


Georg Dobler
The Natural

BY PATRICIA HARRIS AND DAVID LYON

Untitled (brooch), 2005
cast beetles from nature, gold, lemon citrine
4 ¾ x 1 ⅜ x 1 ⅝”





Untitled (brooch), 1981
steel wire, acrylic lacquer
3 ¾ x 3 ⅜ x ⅜"

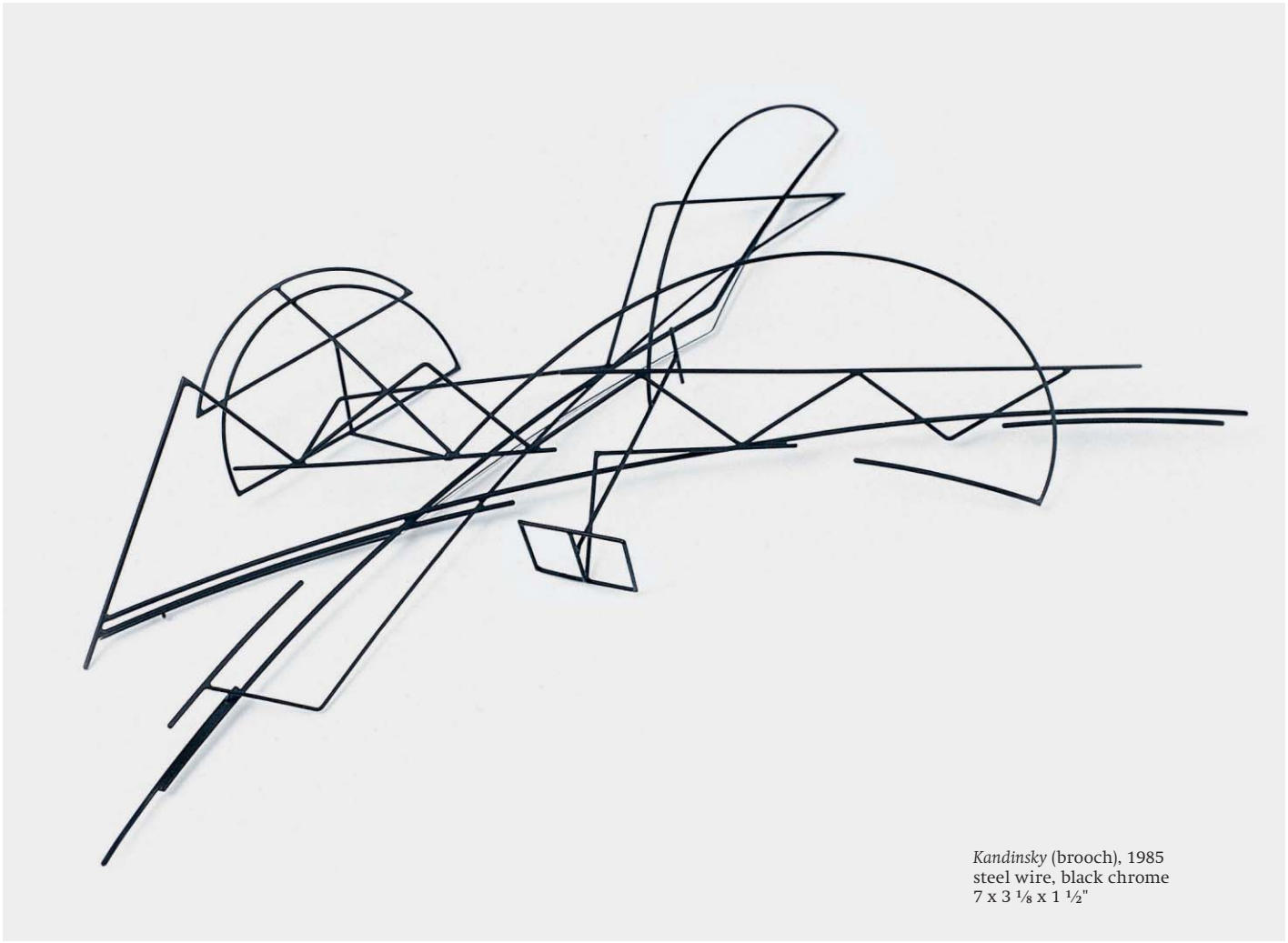
Untitled (brooch), 1985
steel wire, black chrome
5 ½ x 2 x 1 ½"

THE PUBLICATION OF *Georg Dobler: Schmuck/Jewellery 1980–2010*, a monograph on leading avant-garde metalsmith Georg Dobler, is a landmark in canonizing avant-garde jewelry by Berlin artists of his generation. The 1980s were a heady time in Germany in general, and Berlin in particular. Following on the heels of the political and social revolutions of the 1960s and 1970s, German artists and critics were reinventing their culture, scouting the horizons for new directions, and forging connections to a storied past that had been interrupted by the nightmare of national socialism. Dobler's work—then and now—bridges the past and present with an aesthetic sensibility that remains true to a radical reinterpretation of jewelry.

Born in 1952 in a village near Bayreuth, Dobler was raised in Pforzheim, where he entered vocational school for goldsmithing at age seventeen. He spent the last two years of his education as a model maker in the Pforzheim jewelry industry. Dobler moved to Berlin in 1973 to apply to the Berlin Fine Arts University, but found that the metals department had been closed. Returning to an industrial setting, Dobler quickly became foreman of a Berlin commercial jewelry workshop, winning major industry prizes for his designs in pearls, diamonds, and gold. But, despite the recognition, he chafed at creating work to someone else's specifications. "I could not develop even my elementary or most basic ideas," he recalls. "I had to consider what my employers wanted and I found it boring. I could not consider and create as an artist."

In 1979 Dobler abandoned his industrial career for the unpredictable life and livelihood of an independent studio jeweler. The following year Dobler and fellow jewelry artists Manfred Bischoff, Winfried Krüger, and Gabi Dziuba founded the cooperative Werkfabrik, or "works factory." The immersion in an artistic milieu provided the aesthetic and intellectual challenges that Dobler missed by not attending art school. As he recalls, "We shared a studio for five, six years. We all worked together on one big studio table with architects, fine artists, applied artists, and other people." Each member of the cooperative made his or her own work, but enjoyed the artistic give-and-take of the community.

Although he left Werkfabrik to form his own studio in the mid-1980s, the cooperative proved to be a crucible of the nascent Berlin art scene and brought considerable attention to Dobler and Bischoff. Freed from the constraints of commercial jewelry, Dobler "commissioned" himself to work with line. His early studio pieces while still a member of the Werkfabrik were directly inspired by the Bauhaus and Russian Constructivism. Both movements were natural aesthetic precedents for a German artist of his generation. Bauhaus modernism in art and design was one of German culture's great contributions to twentieth-century art, and Russian Constructivism had a special history in Berlin, where it had persisted as the rebellious antithesis of dreary Soviet Realism. The abstract geometry of Dobler's early studio works must have been liberating, as he explored the use of wire to draw in three dimensions. From simple



Kandinsky (brooch), 1985
steel wire, black chrome
7 x 3 ⅛ x 1 ½"

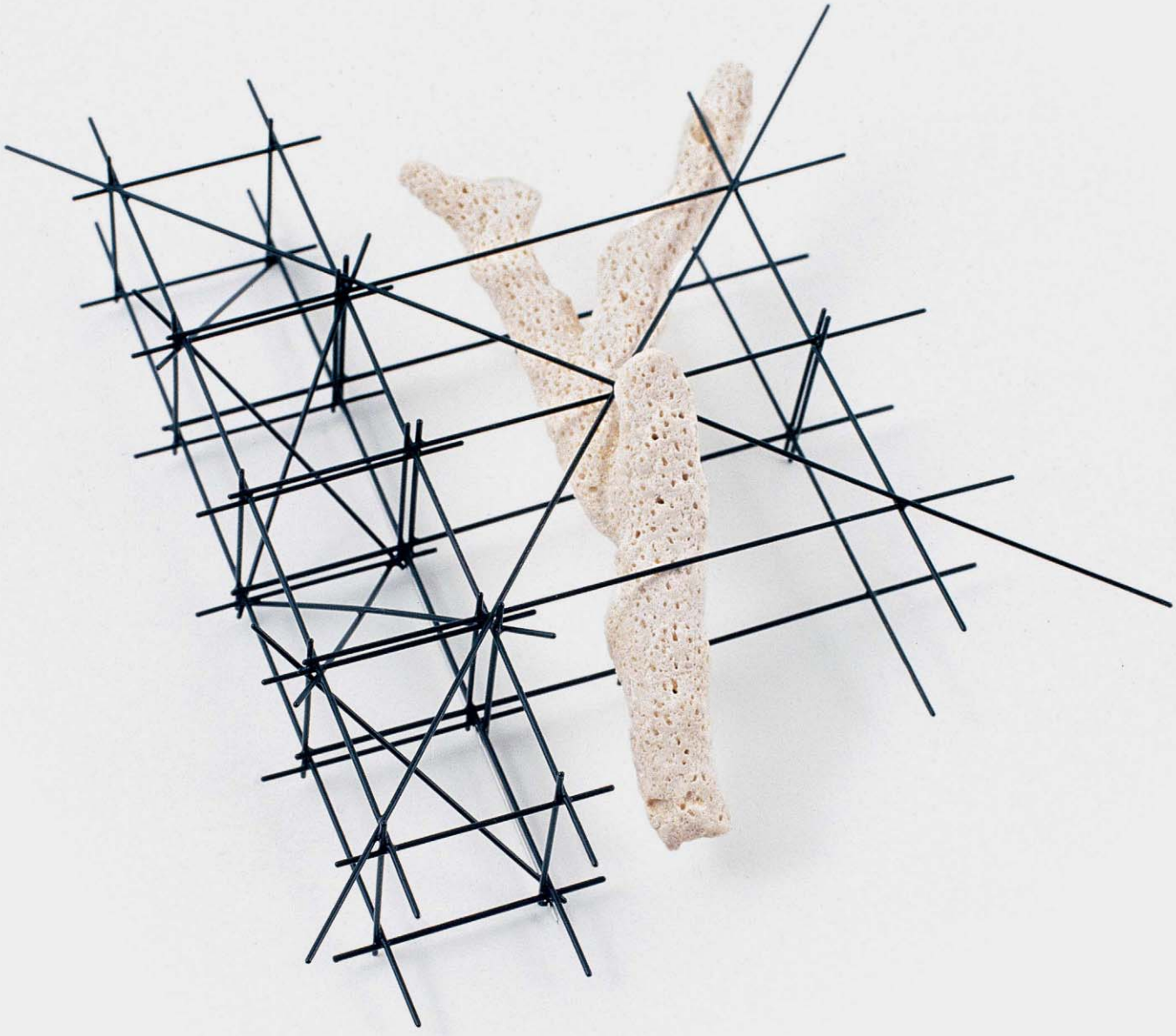
grid structures like a 1981 yellow brooch, he expanded to complex explorations of space and volume, with works like a 1985 black chrome brooch.

Given Dobler's fascination with point, line, and plane, it was perhaps natural that he would be drawn to the paintings of Wassily Kandinsky. In 1984 and 1985, he even made a group of brooches in direct homage to Kandinsky and named for the artist. While mimicking some of the earliest abstract compositions that Kandinsky made as a member of German Expressionist group Der Blaue Reiter, they also complete in three dimensions the tangle of energized vectors that Kandinsky could only hint at in two dimensions. During the same period, Dobler also crafted homages to the imagery of other artists, notably De Chirico, Modigliani, Dalí, and Klee. The economy of line with which Dobler evokes their work makes these brooches genuine tours de force.

But Dobler was restless. "After a while it was so boring to use just line and color," he says. "You can't do it for your whole life." When he opened his own studio, he began experimenting with the incorporation of organic imagery into his abstract constructions. The coral branch in a 1986 brooch seems a startling departure, almost a cosmic joke about the juxtaposition of forms. But it presaged his fascination with pairing contradictory forms, shapes, textures, and ideas. That same year he incorporated a thorny twig cast from nature in yet another brooch, although the cast is so buried inside abstract lines that it is barely recognizable. In something of a turning point, in 1989 Dobler cast the interior of a cactus leaf. He then incorporated the lacy structure into the geometric forms of a 1981 brooch, an explicit combination that places the geometric and the "natural" on a par with each other. He suggests that the resulting marriage of forms is "not a masterpiece," but insists it is important because it points to a new direction in his work.

The jump to nature casts was not as radical as it might seem. "If you walk through nature in the winter time," Dobler points out, "when the sun is behind a tree you can see the whole structure of the tree. It does not seem so organic; it is more technical. So the change from pure formal line was almost automatic for me.

Dobler's work bridges the past and present with an aesthetic sensibility that remains true to a radical reinterpretation of jewelry.



Untitled (brooch), 1986
steel wire, black chrome,
coral branch
4 ⅜ x 4 x ¾"

I wanted to call attention to connections."

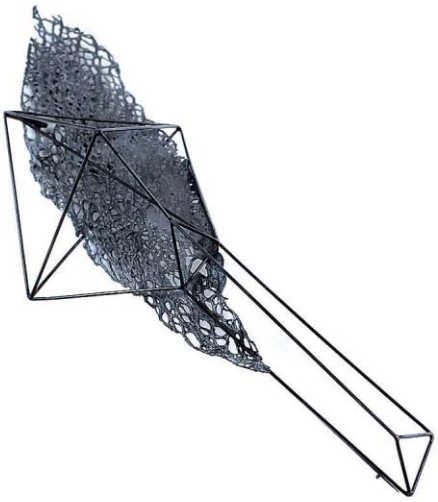
A renewed interest in botanical imagery was part of the zeitgeist, thanks to the 1982 republication of *Urformen der Kunst* (*Primal Art Forms*), a collection of striking botanical photographs by Karl Blossfeldt made in the early twentieth century and first published in 1928. Because Blossfeldt intended his photos simply as teaching aids about form in nature, the studies possess a straightforward spareness that makes them seem extremely modern. They are almost photos of Platonic botanicals.

But any inspiration Dobler took from Blossfeldt was tempered by quite different artistic aims. He was not isolating design motifs in nature. He was making unique artifacts, and by 1986, they were coming to dominate his work. His works of that period "are not lost wax nature casts," he points out. "They are a direct transformation of the material from the same form. There's no mold, no pattern. I use the nature. It is like a nature print." In effect, he places specimens lightly coated with liquid wax into plaster, then burns out the organic material. "And then I have to blow it out," he says. "Nothing should remain in the plaster. Then I can put other materials inside. It's only a transformation of the material."

"There are two principles about structure: the human-made and the nature-made. And they are really not so far apart."

That the casts are unique artifacts rather than design motifs to be recycled as formal elements sets them apart from the historic uses of organic imagery in jewelry. Laurel and acanthus leaves were a convention in Greek and Roman art and their aesthetic heirs. (Stylized acanthus still finds its way into architectural decoration.) Posy petals are at least as old as Tartessian gold jewelry (circa 1000 BCE). The great age of floral imagery in jewelry, of course, is the Art Nouveau period, when the sinuous lines of twirling vines and the voluptuous sexuality of orchid and iris blossoms flourished so prolifically that they verged on self-parody. This was the age of René Lalique, whose symbol-laden and gaudily decorative work was the antithesis of spare Modernism. But in every case, the floral emblems were generic because they signify something else. Dobler's are particular, and signify only themselves.

Dobler's work indeed had grown and matured vastly from his Werkfabrik days. His forms and surfaces might seem at face value more naturalistic, but his avant-garde impulses remained intact. As ever, there is more than meets the eye, even if abstraction often wears a mask of biomorphic imagery. In the Dobler monograph, critic Barbara Maas notes that his inclusion of nature casts in his work seemed "offending against the canon of the avant-garde," and that the sudden emergence of the imagery also seemed to contradict his earlier, abstract work. But appearances, she concludes, were deceiving. As Dobler himself maintains, "There are two principles about structure: the human-made



Untitled (brooch), 1989
steel wire, black chrome, silver
6 x 2 ⅜ x 1 ⅛"
COLLECTION DR. BOLLMANN, VIENNA

Untitled (brooch),
twig cast, silver, oxidized silver
section tube
4 ⅜ x 4 ⅜ x ⅜"

Untitled (brooch),1995
physalis cast, silver, acrylic lacquer, lemon citrine
3 ¾ x 2 x 1 ⅛"

Untitled (brooch), 1999
physalis cast, gold, amethyst
4 x 1 ½ x ¾"
HELEN WILLIAMS DRUTT COLLECTION, PHILADELPHIA

Untitled (brooch),1994
twigs cast, oxidized silver, diamonds
6 ¾ x 1 ½ x ⅜"

and the nature-made. And they are really not so far apart."

Moreover, he is willing to mediate between the two. Dobler often alters the casts in small but significant ways to make the natural shapes conform to his vision. Some of Dobler's earliest casts were "twigs"—actually, small sections of grapevine. At their simplest, they combined several vine castings into a composed form as a brooch, as in *Brooch,* 1991. But it was not long before Dobler compounded his seeming affront to modernism by setting gemstones on the twig branches, as in *Brooch,* 1994. Like most of the "thorny twig" pieces, it should provoke a smile. Their blatantly natural forms tweak the nose of modernist aesthetic doctrine, yet the pieces simultaneously maintain an abstraction worthy of Dobler's constructivist roots. The placement of the gemstones follows a geometric logic, as Dobler nestles them in structural forks rather than pendant on stems, as leaves or flowers would normally appear in nature. He proves his point that basic botanical structures are, in fact, rather abstract.

Although the "twigs" could be seen as extensions of the line drawings with metal that so preoccupied Dobler early in his career, there was no mistaking the naturalistic imagery of the seed pods and other botanical forms that he began casting in the early 1990s. While many believed that Dobler had descended into kitsch, Dobler's numerous defenders argue that the dried seed heads of poppies or the husks and fruit of Chinese lantern flowers, *Physalis alkekengi,* are hardly daisies, roses, or any other tritely "beautiful" botanicals. Indeed, Dobler seems to revel in their otherness and lumpy ugliness. On occasion Dobler almost jokingly paints the nature casts as a parody of florals, as he does in a 1995 brooch of a cast *Physalis* pod contrasted with a brilliant lemon citrine. It is the same impulse that led him to use bright acrylics on many of his line drawing compositions in the early 1980s. Although most of the nature casts are executed in oxidized silver, Dobler also made several in gold, like a 1999 *Physalis* combined with a cabochon amethyst, contrasting the fleshy, awkward form with the luxurious patina of gold.

By pairing the organic forms of seed heads and pods with geological gemstones, Dobler makes explicit the aesthetic tension between opposites that drives his work. The hard gem contrasts with the "soft" organic form of the cast, just as the imagery drawn from nature contrasts with the abstract human artifice. He even plays a bit of a joke on commercial jewelry conventions by mainly employing non-precious forms of quartz: rock crystal, citrine, smoky quartz, and amethyst.

With its multiple combinations of gems and botanical casts, Dobler's work almost seemed to support the revival of the decorative. But its surface beauty is misleadingly seductive. The beetle necklaces and brooches that Dobler began making shortly after the turn of the millennium were designed to set the art world straight that he was not, in fact, championing the decorative over the artistic. To signal that he was addressing the age-old question of beauty versus the sublime, he even dubbed the series *à la Lalique,* a reference to that icon

"I make quotations from my own work of years past, and I incorporate new influences from today. I do not have a plan; aesthetic is the aim."

of decorative jewelry design. In the waning years of the nineteenth century, the Art Nouveau master made many corsage ornaments that directly referred to the Egyptian symbolism of the scarab as mediator between the realms of life and death. While it adopted some of the formal elements of Lalique's compositions, Dobler's beetle jewelry was the antithesis of Lalique's symbolism. His beetles are primarily staghorn beetles, rhinoceros beetles, and any of a number of different species, one native to Germany, the others from Thailand and Indonesia via entomological supply houses.

In fact, his bugs have anything but the distinguished lineage of Lalique's. In Dobler's exquisite gold brooch of 2005, the insects look suspiciously like slightly modified cockroaches. The brooch flaunts an appreciation of beauty with no danger of appearing neo-nouveau. And while the gold castings have a shimmering allure, the matte black of oxidized silver is perhaps even more artistically effective, reducing the beetles to mechanisms for holding stones. In some cases, such as a 2006 necklace, Dobler does tauntingly invite comparison to Lalique by employing dung beetles, the original scarab beetle of Egyptian myth and symbolism. The coincidence drips with irony.

Dobler speaks of Lalique's scarabs as "much more decorated and more Art Nouveau. I think they are so nice and so kitschy." But, he argues, "I am trying to do something more conceptual, and treat it as a statement of enormous beauty. It is not enough for an artist to simply make beautiful things. I am still an avant-gardist."

Dobler avers that he is finished with casting beetles. His work in the last few years has reopened some of the concerns with line, vector, and color that captivated him nearly three decades ago. Each day is an existential yoking to the bench. "Creating my pieces is like a work in progress, like an exercise or a daily situation," Dobler says. "Most days I go to my workshop and try to do one piece until it's finished and start another one."

Nor does he see the publication of the monograph on his work as a turning point. "I use what I see every day and incorporate it into my jewelry," he says. He concedes that life seems to be passing faster at age sixty, but that all his experience is a rich well from which to draw.

Aging also gives him license to depart from the usual trajectory of the avant-garde, which presupposes that the new is always an improvement on the old. "I can go forward or I can go back. I go left and right," Dobler says. "I make quotations from my own work of years past, and I incorporate new influences from today. I do not have a plan; aesthetic is the aim."

Patricia Harris and David Lyon are critics based in Cambridge, Massachusetts.

Untitled (necklace), 2006
cast dung (scarab) beetles, oxidized silver, citrine, chain of citrines
6 x 1 ¾ x ¾"

Margaret De Patta: Pioneer of Modernism

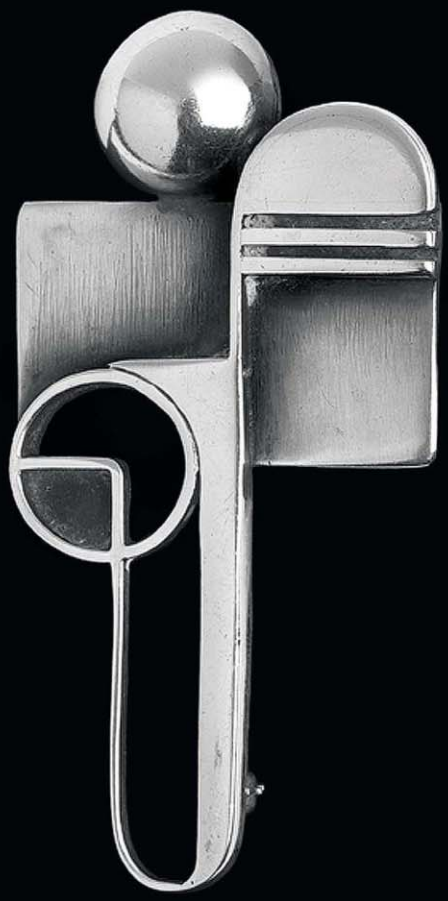
BY URSULA ILSE NEUMAN

MARGARET DE PATTA (1903–64) was a seminal figure in the American studio jewelry movement. Determined to create art reflective of her time, she rejected traditional jewelry designs and practices and adapted her work to modernist aesthetics. She aligned her life and art with the philosophy and social agenda of the German Bauhaus as reborn in Chicago. Participating actively in the cultural and technological changes that transformed life in the San Francisco Bay Area and American society as a whole during the decades around World War II, De Patta championed jewelry as a form of highly sophisticated wearable art. As a teacher and formative member of a community of California artists and craftsmen, De Patta became a prime proponent of art jewelry in the United States, and her legacy includes crucial advances in the field and a body of work that remains fresh and vital today.

This essay documents De Patta's significant contributions—among them her innovative approach to constructivist composition, kinetics, stone-cutting, and production work—and also highlights a number of contemporary jewelers who are actively extending the lines of exploration that she began. Coinciding with the traveling exhibition *Space, Light, Structure: The Jewelry of Margaret De Patta*, this article draws on the accompanying exhibition catalogue text to trace De Patta's creative evolution as she sought to fuse contemporary sensibilities with jewelry design.

Born in 1903 in Tacoma, Washington, Margaret De Patta (née Strong) was seven when her family moved to San Diego, California, where she showed an early interest in art. She studied painting and sculpture at the Academy of Fine Arts in San Diego for two years, and then at the California School of Fine Arts in San Francisco from 1923 to 1925, before winning a scholarship to the prestigious Art Students League in New York City in 1929. During those formative years she developed an affinity for contemporary art through exposure to the strong modernist presence in California[1] and in New York, where she visited galleries displaying works by leading European artists.

De Patta's career in jewelry began in 1929, when she sought a ring for her marriage to San Francisco department store executive Samuel De Patta.[2] Her inability to find a band that reflected contemporary design is often cited as the catalyst that changed her life and the course of American studio jewelry.[3] De Patta went to the Art Copper Shop in San Francisco, run by well-known Armenian metalsmith Armin Hairenian, but the ring he made for



Margaret De Patta
Pin, 1937
sterling silver
1 ¼ x 2 ½ x ⅞"
THE DUKOFF COLLECTION
PHOTO: JOHN BIGELOW TAYLOR

Margaret De Patta
Bracelet, ca. 1933
sterling silver, turquoise
¼ x 1 ¼"
COLLECTION OAKLAND MUSEUM OF CALIFORNIA
PHOTO: M. LEE FATHERREE

her was far from the new design paradigm she sought. Demonstrating an early resolve, she asked him to teach her how to make the envisioned ring, but her "apprenticeship" lasted just two months, as Hairenian only offered technical instruction with little interest in helping De Patta explore unconventional design ideas.[4]

At a time when jewelry was either a costly luxury item, an unimaginative craft object, or mass produced with conventional forms and stone settings, De Patta was determined to apply her creative energy to making a new form of jewelry, despite the fact that few jewelers or metalworkers shared her interest.[5] Undaunted by the absence of formal training programs, she turned to books on jewelry making, noting that "This is an old craft . . . Hundreds of books have been written on it, and I've read every one of them from the public library—many of them several times."[6]

While continuing to paint, De Patta turned to museum collections of Egyptian, Turkish, Etruscan, and Mayan jewelry for inspiration. She incorporated new skills as she acquired them, for example using her 1932 studies of enameling and engraving at a watchmaking school in her *Bracelet*, ca. 1933.[7] In 1934, De Patta ceased painting altogether to focus on producing jewelry. Convinced that all design should be aligned with modern architecture, De Patta likely viewed her shift from painting to jewelry as an opportunity to work out spatial concepts in three rather than two dimensions. In a metal studio workshop set up in her kitchen, she began working with basic metal sheets, creating an endless assortment of shapes by beating, cutting, and sawing, and using a torch to melt the ends of wire and bits of metal into beads. She then assembled these pieces, adding interest by drilling or piercing holes. Her sterling silver *Pin,* 1937, was constructed from such an assortment of diverse components. To add dynamism to her composition, De Patta used contrasting light and shadow and offset straight lines and curves.

By 1935, De Patta was an accomplished professional jeweler with a growing following. Even at the height of the Great Depression, her work frequently appeared in major exhibitions in the Bay Area, including San Francisco's 1939 Golden Gate International Exposition, an event that promoted modernism and afforded women key roles as organizers and exhibitors.[8] De Patta was determined to counter the notion that jewelry's value was based on luxury pieces made with precious gems; instead she masterfully created artistic compositions of modest materials.

In 1939, Hungarian-born Laszlo Moholy-Nagy delivered a lecture on Bauhaus education at the annual convention of the Pacific Arts Association in San Francisco, an event that De Patta likely attended. Moholy-Nagy had been the principal proponent of the constructivist[9] movement in Germany and a Bauhaus master, when, as a Jewish artist and designer, he was forced to leave in 1928 due to Nazi suppression. He was working in London in 1936 when the Association of Arts and Industries in Chicago invited him to establish a school based on Bauhaus principles.[10] The New Bauhaus in Chicago opened its doors in 1937 and hailed Constructivism as "the art of our century, its mirror and its voice, in which form and substance are one."[11] When the original school closed due to financial difficulties, Moholy-Nagy opened the School of Design in February 1939, and traveled the country promoting the Bauhaus goal of training artists, designers, and craftspeople to create superior, affordable industrial design.

It may well have been Moholy-Nagy's lecture that introduced De Patta to camera-less photograms, which he had begun experimenting with in 1922. Calling himself a light modulator, he described a simple process of placing different objects on photosensitive paper so that they created shadows and images in varying tones of white and black. De Patta created her own photograms, such as *Positive Form #15, Squiggles with Black*, investigating the way light passes through different materials to create abstract spatial

relationships, and sometimes used them as blueprints for three-dimensional jewelry pieces.

The De Pattas traveled to the World's Fair in New York City in 1939, stopping on the way in Chicago. De Patta's travel journal shows photos of the School of Design and her written note: "Talked with Moholy-Nagy and decided to take summer course."[12] When De Patta returned to San Francisco, she attended the landmark 1940 traveling exhibition *The Bauhaus: How it Worked.* Organized by the Museum of Modern Art, it opened in the Mills College Art Gallery in Oakland and introduced West Coast artists and teachers to Modernism and Bauhaus principles. That summer, the School of Design faculty came to teach at Mills College. Led by Moholy-Nagy, this high-powered faculty taught courses based on the Bauhaus belief in combining intuition and discipline in work that was meaningful within a technological world. At Mills College, Moholy-Nagy recognized that De Patta's work with transparent stones altered visual perception and exemplified his own concept of "vision in motion." He told her that she was already putting into practice many Bauhaus and Constructivist principles, as can be seen in her works of the late 1930s and early 1940s.

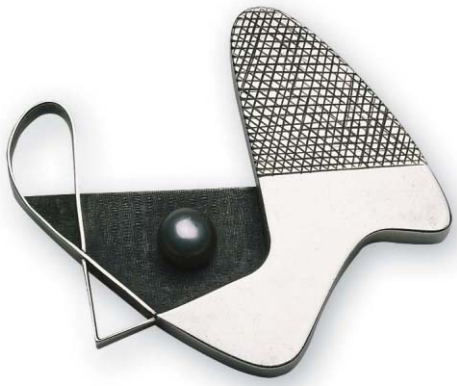
De Patta went to Chicago to attend the School of Design in 1940 and 1941, which would become "the most important episode in her constant qualitative growth as a designer-craftsperson-artist."[13] She took sculpture classes that allowed her to further develop her own concepts of visual space in jewelry. She explored using moving parts, as well as the effect of shadows cast by metal disks and wire-mesh screens. De Patta repeated an exercise described by Moholy-Nagy in his lecture in which she created sculpture from nothing but sheets of paper and scissors, resulting in works composed of shadow and light that trembled with any nearby movement. In the textile weaving workshop, she worked with a multitude of materials including cellophane and rayon. Moholy-Nagy's most direct contribution to De Patta's jewelry was probably the importance of light and motion as integral elements in her compositions, which impelled her to devise new approaches to the use of translucent gemstones.

De Patta returned to California just months before the attack on Pearl Harbor in December 1941. During World War II, De Patta's career as a modernist jeweler thrived, fueled by a booming wartime economy. After the war, California's artistic community swelled with artists, writers, musicians, and composers from all over the country, broadening the focus from the local to the national and even international. California modern art was characterized by "a mass conversion to abstraction,"[14] and contemporary architecture responded to the postwar need for efficient, inexpensive housing. De Patta incorporated contemporary design influences in her own life, transforming a craftsman-style bungalow on a San Francisco hilltop into a Bauhaus-inspired home for which she designed all of the furniture, draperies, and upholstery.

The year in Chicago had transformed De Patta, both artistically and personally. In 1941 she divorced Samuel De Patta and in 1946 married industrial designer Eugene Bielawski. Bielawski had been the Basic Workshop instructor during her time at the School of Design, and when he moved to San Francisco in 1945 to

Moholy-Nagy's most direct contribution to De Patta's jewelry was probably the importance of light and motion as integral elements in her compositions

Margaret De Patta
Pin, ca. 1945
sterling silver, black pearl
2 ½ x 3 x ⅜"
COLLECTION MONTREAL MUSEUM OF FINE ARTS
PHOTO: GILES RIVEST



Margaret De Patta
Pin, ca. 1949
sterling silver, stainless steel mesh screen
4 ⅝ x 1 ⅞"

Margaret De Patta
Pendant, 1948
gold, rutilated quartz crystal
3 ¼ x 1 ⅛ x ¾" (without chain)
MARGARET DE PATTA ARCHIVES, BIELAWSKI TRUST, PORT RICHMOND, CALIFORNIA
PHOTO: M. LEE FATHERREE

Margaret De Patta
Pin, 1947
sterling silver, coral, malachite
2 ¾ x 3 ⅜ x ⅜"
COLLECTION MUSEUM OF ARTS AND DESIGN, NEW YORK
PHOTO: JOHN BIGELOW TAYLOR

teach in the art department at the California Labor School, their relationship deepened. The couple not only embraced the Bauhaus design philosophy but its social agenda. They endeavored to advance Bauhaus-inspired democratic philosophies regarding artistic production in architecture and interior design projects, teaching, production work, and community activities. The core of their collaboration, however, was De Patta's pioneering work in jewelry, but there was an inherent conflict between the creation of fine handcrafted jewelry and their desire to produce jewelry for a mass audience.

In 1939, De Patta had begun working with San Francisco lapidary Francis Sperisen, who was known for his imaginative gem cuts and skill in creating unorthodox new shapes to exploit color variations.[15] Sperisen's jewelry featured unusual materials, including native California gold ore, spinel, and quartz with mineral inclusions. After De Patta returned from Chicago, their collaboration became increasingly inventive. De Patta created designs in Lucite to simulate crystalline effects, and Sperisen would then cut facets in quartz to achieve the optical properties she sought.[16] In order to go beyond traditional lapidary practices, De Patta and Sperisen ingeniously designed what she called opticuts. In these gems, the facets act as transparent windows, allowing light to penetrate the stone and reveal the internal structure. An opticut might also magnify or refract light to alter the location and position of a jewelry component, such as the pin stem, so that it appeared to shift or change shape when worn. This lens effect, normally considered a fault in traditional gem cutting, was a radical departure, and the stunning visual effects raised De Patta's jewelry to a new level both in concept and technical mastery.

From the mid-1940s on, De Patta's compositions employed an expanded palette of natural materials, including beach stones, river pebbles, coral, and pearls, forming a counterpoint to the bare metal and stainless steel screens. While transparency remained a dominant theme, she also exploited contrasting textured surfaces, as in the *Brooch,* ca. 1945, which juxtaposed crosshatching with highly polished silver and setting a black pearl on darkened silver. In her *Pin,* ca. 1949, contrast is built by layering sterling silver and a stainless steel mesh screen, forming pieces she referred to as "tactiles."

Moholy-Nagy famously advised De Patta: "Catch your stones in the air. Make them float in space. Don't enclose them."[17] In response, De Patta developed ingenious methods of attaching stones; she made her backings invisible from the front by attaching them in a blind spot created by the curvature of the cabochon. She also structured her mountings architecturally, often using asymmetrical compositions with cantilevered components or hidden supports, as in her gold and rutilated quartz *Pendant,* 1948. De Patta also used the inherent qualities of stones with inclusions to conceal and reveal. "It was my good fortune to come along historically at the opportune time to open up exploration in the visual

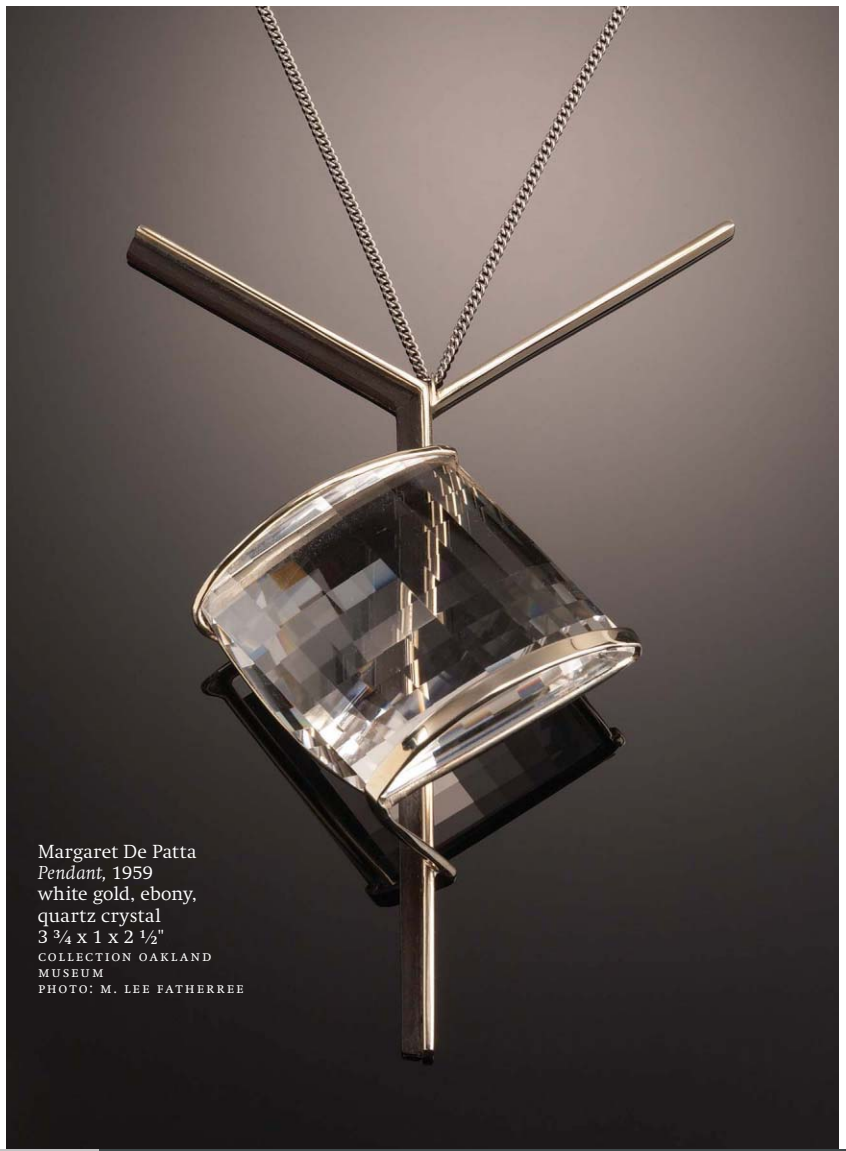
properties of gemstones," said De Patta. "Thus, it becomes possible to see entirely through some of the stones in my ring and other jewelry mountings."[18]

As a balance to these demanding and time-consuming pieces, she created more casual "sweater jewelry," frequently designed around her vast collection of beach stones and pebbles. De Patta wrote, "I felt different about pebbles than about other stones. They shouldn't be enclosed but should be free as they are in nature." To produce the floating illusion perfected in her *Pin*, 1964, she drilled a slot in the stone to then fill with epoxy and attach to the metal, leaving no visible means of support.

Although De Patta created intriguing designs for pendants, rings, earrings, and the occasional bracelet, the pin remained her dominant jewelry form and sterling silver and nonprecious materials her mediums of choice. De Patta often used moving components within her jewelry to change the appearance of the piece. Her *Pin* of 1947 has sliding sections that shift the position of the colors and shapes and either cover or reveal the suspended stones. Such kinetic pins are further examples of De Patta's ability to use jewelry to realize Moholy-Nagy's theory of vision in motion.

De Patta was determined to emulate the Bauhaus's success in bridging the gap between individual craftsmanship and production.

By the mid-1940s, De Patta had gained widespread recognition for her unique work, but output was limited due to her meticulous and demanding process. She also had to increase prices to more than $125 per piece ($1,500 today). In an article for *Arts and Architecture* in 1947, she asked, "What happens to an artist when the demand for his work exceeds his ability to supply it? If he is realistic, he reaps the benefit of raising the price to the point where a temporary equilibrium is established between supply and demand. What then happens to this artist's work? It necessarily becomes the possession of the very few who are in a position to pay these luxury prices. This is the situation I found myself in—a multitude of friends of my work who were unable to own and enjoy it."[19] Such exclusivity was anathema to the democratic Bauhaus principles both she and her husband staunchly supported.

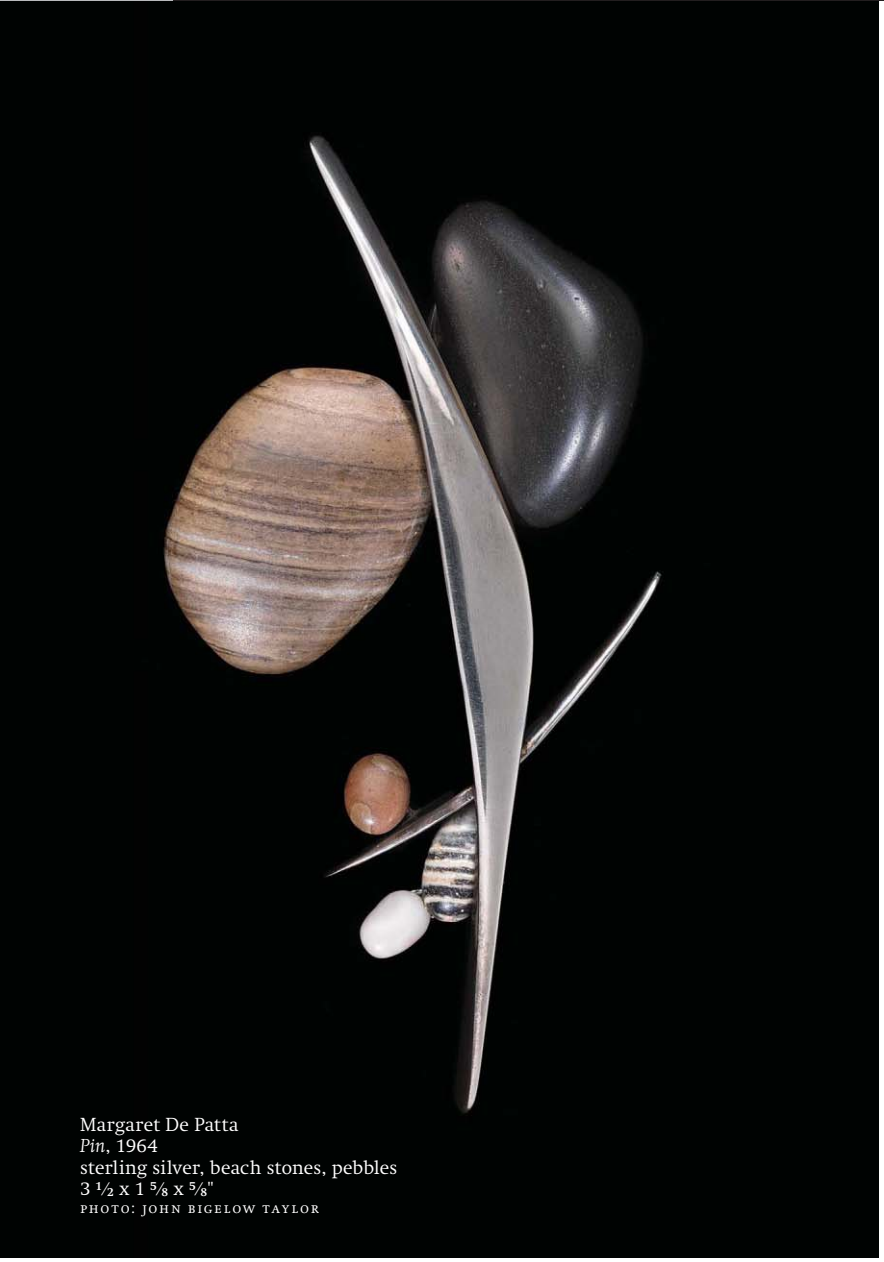


Margaret De Patta
Pendant, 1959
white gold, ebony, quartz crystal
3 ¾ x 1 x 2 ½"
COLLECTION OAKLAND MUSEUM
PHOTO: M. LEE FATHERREE

De Patta was determined to emulate the Bauhaus's success in bridging the gap between individual craftsmanship and production. There is no doubt that Bielawski had a major influence in this respect, and in 1946 the couple established Designs Contemporary, a jewelry company focused on developing a production line of affordable De Patta jewelry, flatware, and hollowware. Although fully immersed in all the daily demands of running a small business, De Patta's longtime goal was to achieve enough sales so that the artist in her could "re-emerge shorn of [her] traditional impracticality."[20]

De Patta's new working process was to make a limited number of master designs, which were to be cast by Bielawski. De Patta stated confidently that they were comparable in both material and workmanship to her one-of-a-kind pieces, expressing delight when collectors said they were unable to distinguish between the two. It is notable that when she sent work to the groundbreaking 1946 Museum of Modern Art exhibition, *Modern Handcrafted Jewelry,* she made sure that both types of jewelry were represented.

In contrast to the elite MoMA exhibition, which brought together works by Picasso, Arp, and Calder as well as De Patta, in 1948 she was one of thirty-two artist/jewelers



Margaret De Patta
Pin, 1964
sterling silver, beach stones, pebbles
3 ½ x 1 ⅝ x ⅝"
PHOTO: JOHN BIGELOW TAYLOR

included in *Modern Jewelry Under Fifty Dollars* at the Walker Art Center in Minneapolis.[21] De Patta described the Walker Art Center's Everyday Art Gallery as ". . . an outstanding example of the value of constant displays of the best-designed, mass-produced articles of everyday use."[22]

Influenced by Moholy-Nagy's emphasis on the importance of education, De Patta strove to teach during the 1940s and 1950s, even as she advanced her own studies. Her most significant experience was at the California Labor School in San Francisco, which opened during the war in August 1942. Its motto was "Education for Victory," and the program promised to analyze social, economic, and political questions in light of the current worldwide struggle against Fascism. Committed to supporting education for San Francisco workers and to improving the lives of working people throughout the Bay Area, it offered classes in language skills, history, art, and theater as well as union organizing. De Patta began teaching in the art and crafts department in 1944 under a program designed to help students test "by means of experimentation and construction, the aesthetic and physical qualities and the functional possibilities of all kinds of materials, whether applied to a painting, the designing of useful objects, or to a housing project."[23]

Throughout her career De Patta maintained a belief in the validity of production work and eagerly accepted assignments in other media including silver flatware and functional ceramics. She also undertook a commission for a costume jewelry company in 1951, assembling earrings into twenty-five different designs using an assortment of machine-punched parts. While the earrings were priced at just one or two dollars, their avant-garde style proved too great a departure from traditional jewelry and they never found a market. De Patta found herself at odds with the public she sought to design for, [24] undoubtedly a blow to her core beliefs.

The faltering state of her production company was another disappointment. Despite the fact that Designs Contemporary was selling her jewelry to galleries in New York City and San Francisco as well as outlets throughout the country,[25] it was not a financial success.[26] Instead of enjoying a comfortable income that would allow her to re-emerge as an artist, De Patta continued to struggle. Frustrated by her inability to change consumer's buying patterns, she stated, ". . . the Purchaser's taste is conditioned by the choice between one conventional design and another just as bad." [27] She had made an enormous personal investment in the production of less expensive pieces for a wider clientele, yet had failed to gain their acceptance.

While the poor reception of her modestly priced pieces was a major setback, De Patta's exacting one-of-a-kind works from this period demonstrated increasing innovation and skill. In the *Pendant*, 1959, De Patta's calibrated design features rays of white gold that form a mount for the intricately faceted opticut rhomboid quartz crystal. The ebony and white gold elements behind the stone appear as multiple images. The piece is a fine example of De Patta's mature work, in which the effect of light and movement alter the piece due to the refractive quality of the faceted stone.[28]

Designs Contemporary effectively closed in 1957, and De Patta worked solely on commissions while experimenting with new design solutions for her unique pieces. Special orders came in from all over the country. Believing that

jewelry should express an individual's tastes and ideas, she sent each client eight questions regarding the purpose of the piece, the preferred metal and stones, the general size and intended purpose, and whether it should be open, massive, or delicate. The design itself, however, was her prerogative alone, and once a specific design was established, she never repeated it without the owner's permission. [29]

In 1961, the Worshipful Company of Goldsmiths in London sponsored the *International Exhibition of Modern Jewellery 1890–1961* in association with the Victoria and Albert Museum, London. De Patta, one of only five Americans chosen, was represented by a pendant (later purchased by the British Museum), alongside works by Lalique, Tiffany, Cartier, Picasso, and Calder.

Along with this success, De Patta endured a marital crisis related in part to Bielawski's loss of purpose, as noted in correspondence with friends.[30] His depression, which may have been related to closing the production company, weighed on her, as did hints that he was jealous of her artistic acclaim. De Patta succumbed to a sense of hopelessness and profound anguish as the core foundations of her life seemed to erode and she produced very little work during these years. On March 19, 1964, the day after her sixty-first birthday, she took her own life.

At the time of De Patta's untimely death, her artistic reputation was secured in national and international arenas, based on a body of work reflecting constructivist principles and the Bauhaus tenets that had informed her life and practice. During a period when the modern studio jewelry movement took root in the United States, De Patta played a determining role in its growth and advancement. Her rational approach to modern design drew upon contemporary painting, sculpture, and architecture, and her technical mastery and uncompromising standards elevated studio jewelry in California and at large. She said, "To me jewelry is not done for decorative purposes, although it eventually serves that purpose. I don't work from the decorative aspect at all—but completely from a structural and spatial point of view."[31]

Her lasting legacy was a far-reaching influence on the aesthetics and quality of contemporary jewelry. Of well designed jewelry, De Patta wrote, it "must be comfortable to the wearer in respect to size, weight and durability. It must characterize our times, just as good design in any field must reflect the materials, techniques and concepts of our own day. Also, the designer must consider the limitations of production procedures in order to serve the many through mass manufacture rather than the few through older handcraft . . . "[32]

De Patta's manifold contributions to the studio jewelry movement encompassed innovations in constructivist design, nontraditional materials, gem cutting and production technologies. While De Patta had no disciples or students, her influence affected the movement as a whole and had direct impacts on many contemporary practitioners and likeminded artists. American jeweler Rachelle Thiewes, for example, calls De Patta "one of my heroes," and her own work uses the visual rhythms and sounds of motion to change the relationship between object and wearer. Akin to De Patta's meticulous planning in three-dimensional space, Thiewes carefully brings geometric shapes, lines, and structures into a harmonious yet dynamic balance that changes with the wearer's every movement. Thiewes also shares De Patta's fascination with "capturing the refraction and dispersal of light through the orchestration of body motion and kinetics."

During a period when the modern studio jewelry movement took root in the United States, De Patta played a determining role in its growth and advancement.

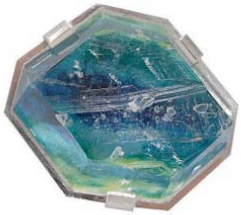
When Betty Cooke began designing jewelry in the 1940s, she was strongly influenced by the Bauhaus; in fact her sterling and ebony cufflinks were selected for the Museum of Modern Art "Good Design" exhibition in 1953. She saw a few of De Patta's pins in the 1940s, and responded to the structure, clarity, and the logic of how each component integrated into a unified whole. She was also impressed with the workmanship, recalling that De Patta once remarked to her, "Make sure the back of each piece is as finished as

Betty Cooke
Bracelet, ca. 1985
yellow gold, rutilated quartz
2 ½ x 3 x ½"
PRIVATE COLLECTION
PHOTO: ERIK KVALSVIK

Rachelle Thiewes
Shimmer Bracelet, 2001
18k palladium white gold, silver
4 ½ x 4 ⅛"
PHOTO: RACHELLE THIEWES

Fernando Betto
Eclipse (ring), 2011, from "Kinetic" series
sterling silver, Plexiglas

Bernd Munsteiner
Inside Selecting (ring), 1977
gold, beryl



Barbara Seidenath
Hand Ornament, date
silver, crystal, enamel
1 ¾ x 1 ¼ x 2"

the front." Cooke's designs emphasize compositional purity and never cloak the mineral's natural qualities; rather, in contrast to De Patta, she seeks to reveal the means of construction. In an interview with *Modern Silver* magazine, Cooke stated, "I do very architectural, clean-cut simple things that look as if they are very easy to make. . . everything has to be logical and clear. . . . Nothing is hidden."

In 1965, Eleanor Moty read a feature on De Patta in *Craft Horizons* magazine, where she first saw the transparent crystals, creative stone-cutting techniques, and minimalist settings that characterized her work. Of De Patta, Moty states: "Her timeless design and innovative lapidary techniques fascinated me, but one piece in particular captivated my attention—*Pendant,* 1948. The uniquely faceted, large specimen of rutilated quartz appeared to float in space with the linear setting disappearing behind the stone." In the late 1970s, Moty radically altered her own design aesthetic to align it more closely with De Patta's. She reduced her compositions, letting crystals dictate the creation of the piece, and refined the spatial arrangements and manipulated perspectives. By utilizing semi-transparent crystals, as well as rutilated and tourmaline quartz, she highlighted the visual effects created by the interaction of light and those internal inclusions.

De Patta was strongly drawn to modern architecture, and had she lived in a different era, she too might have trained as an architect, as did Czech designer Eva Eisler. While a student in her native Prague, Eisler was surrounded by the largest concentration of functionalist architecture in Europe, and those aesthetics are clearly visible in her work. Her pieces are structural and balanced, and like De Patta, she thoroughly understands the quality of her materials. Rarely using precious metals, she exploits the reflectivity of materials like aluminum instead to increase the interest of her unornamented sculptural forms. The concept of forms in space is paramount to Eisler, who creates volumetric jewelry that surrounds the body, but never overwhelms it.

Italian master goldsmith Fernando Betto experiments with form, light, and materials in his jewelry to explore the transformations that result from incorporating motion. His recent *Eclipse* ring consists of two overlapping circles, one red and one black, bound together with a steel stud that allows them to rotate independently. The wearer can vary the patterns of color, light, and shadow, or even tighten the screw to fix the positions—much like De Patta's reconfigurable work.

Bernd Munsteiner, like De Patta, is known for his innovations in gemstone cutting. In the 1960s, he realized that stone-cutting technique had changed little since the Renaissance and set out to revolutionize the craft. His radical intervention was to allow the stone's natural form to dictate the design by following its innate imperfections and inclusions and refraining from polishing. Of De Patta's 1976 Oakland Museum retrospective exhibition, Munsteiner recalls that she had "an enormous sense for natural stones such as agate and rutilated quartz," and was greatly impressed by her new and unconventional cutting that was "far ahead of its time." Since the early 1980s, he has worked exclusively in transparent stones, creating spatial depth to draw light in, highlighting the mineral's physical properties and inner natural beauty while achieving three-dimensional structure.

Barbara Seidenath was introduced to De Patta's jewelry through a lecture and was struck by the "clarity of her designs and the innovative use of optical effects" as well as the "unusual ways of suspending and setting stones." For the past six years, Seidenath has focused her energy on her "hand ornament" collection—rings of silver, gold, and crystal, with enamel "foils" to enhance color—with minerals that are cut freehand to emphasize natural quirks and inclusions. Seidenath said, "The polished facets establish a contrast to the naturally grown surfaces and serve as windows into the complex interior space." Although Seidenath's hand ornaments are one-of-a-kind pieces, she, like De Patta, wants her jewelry to be available to a wider audience. In the early 1980s, she collaborated on a serial production line with Lydia Gastroph. In this Seidenath is joined by many jewelry artists working today—including John Iversen, Lola Brooks, and Joan Parcher—who create production work along with their one-off pieces. De Patta's own desire to disseminate her vision through more affordable multiples no

As expressed by the artists directly influenced by her designs, she continues to shape studio jewelry design today.

doubt helped insure her continued relevance to the world of contemporary jewelry.

Over the course of six decades, De Patta captured the essence of modernist design in exquisitely balanced compositions, demonstrating that jewelry could be created without reliance on traditional forms or materials. The extremely high standards she set for conceptual brilliance and technical mastery helped establish the foundation for American and international contemporary jewelry. As expressed by the artists directly influenced by her designs, she continues to shape studio jewelry design today.

Ursula Ilse Neuman is curator of jewelry at the Museum of Arts and Design, New York.

"Space, Light, Structure: The Jewelry of Margaret De Patta," was co-organized by the Oakland Museum of California and The Museum of Arts and Design, New York.

---

1 Peter Selz, "The Impact from Abroad: Foreign Guests and Visitors," in On the Edge of America: California Modernist Art 1900–1950, Paul J. Karlstrom, ed. (Berkeley: University of California Press, 1996) p 98.

2 This was De Patta's third marriage. Her first husband died of tuberculosis, and the brief second marriage ended in divorce.

3 Helen Civelli, "Wedding Ring Starts Girl on Career," The San Francisco News, January 2, 1940, 7.

4 "Jewels in Modern Setting: Margaret de Patta Creates a Challenge," California Arts and Architecture 57, no. 9 (September 1940), 18; Cardinale and Hazel Bray, "Margaret De Patta: Structure Concepts and Design Sources," Metalsmith 3, no. 2 (Spring 1983), 11.

5 Toni Lesser Wolf, "Introduction," in Masterworks of Contemporary American Jewelry: Sources and Concepts (London: V&A Museum, 1985), 8; Toni Greenbaum and Pat Kirkham, "Women Jewelry Designers," in Women Designers in the USA, 1900-2000: Diversity and Difference, ed. Pat Kirkham (New Haven, CT: Yale University Press, 2000), 204.

6 Civelli, 7.

7 Yoshiko Uchida and Hazel Bray, The Jewelry of Margaret De Patta: A Retrospective Exposition (Oakland, CA: The Oakland Museum, 1976), 27.

8 The other exhibitions included the California Pacific International Exposition in San Diego in 1935–36 and at Amberg-Hirth Gallery, San Francisco, in the late 1930s. Cardinale and Bray, "Margaret De Patta: Structure Concepts and Design Sources," p. 12; The Jewelry of Margaret De Patta: A Retrospective Exhibition, Bray, ed., 8; "April Exhibitions in Local Galleries," San Francisco Art Association Bulletin 2, no. 11 (April 1936), 8.

9 Avant-garde artists in Russia coined the term Constructivism in the early 1920s. Also called "production art" because its goal was to create artist-engineers who would revolutionize industrial design, the movement rapidly achieved wide international currency.

10 Alain Findeli, "Moholy-Nagy's Design Pedagogy in Chicago (1937–46)." Design Issues 7, no. 1 (Autumn 1990), 5.

11 Laszlo Moholy-Nagy, "Constructivism and the Proletariat," in Richard Kostelanetz, ed., Moholy-Nagy, An Anthology (New York, 1970), 185–6.

12 Margaret De Patta personal travel journal "What We Saw," 1939, Margaret De Patta Archives, Bielawski Trust, Point Richmond, California.

13 Eugene Bielawski, "Margaret De Patta–An Analysis of Her Work in Jewelry," in The Jewelry of Margaret De Patta: A Retrospective Exposition, February 3–March 28, 1976, ed. Hazel Bray (Oakland, CA: The Oakland Museum, 1976), 28.

14 Susan Landauer, "Painting Under the Shadow: California Modernism and the Second World War," in Karlstrom, ed., On the Edge of America, 428.

15 See Judy Frosh. "Francis Sperisen: Master Lapidary," American Craft (February–March 1985): 40, 41; Richard W. Wise, "Secrets of the Gem Trade: Margaret De Patta and the American Lapidary Renaissance," Modern Silver (2003), http://www.modernsilver.com/secretsofthegemtrade.htm

16 Robert Cardinale and Hazel Bray, "Margaret De Patta: Structure Concepts and Design Sources," Metalsmith 3, no. 2 (spring 1983), 13.

17 Yoshiko Uchida, "Margaret De Patta," in The Jewelry of Margaret De Patta: A Retrospective Exposition, Hazel Bray, ed. (Oakland, Calif.: The Oakland Museum, 1976), 15.

18 Bernice Stevens Decker, "Couple Make Sculptured Jewelry," The Christian Science Monitor, November 24, 1958, 10.

19 De Patta, "De Patta," Arts & Architecture 64, no. 7 (July 1947), 30.

20 Uchida, "Margaret De Patta," 17.

21 "Modern Jewelry Under Fifty Dollars," Everyday Art Quarterly 7 (Spring 1948), 6.

22 Margaret De Patta, Behind the Scenes with the Craftsman, unpublished manuscript, c. 1950. Margaret De Patta Archives.

23 California Labor School Catalog, Summer, 1944, California Labor School Collection, 1942–1957, Labor Archive and Research Center, San Francisco State University.

24 Uchida, "Margaret De Patta," 19.

25 "Work of Margaret De Patta, Genius of Modern Jewelry Design, to be Shown Here," Press Democrat, 6 November 1949; Frankie Teague Childers, "Napa Woman Turns Hobby of Handsome Jewelry into Thriving Business in Stores Throughout U.S," Napa Register, 9 July 1954.

26 Julie Muniz, "Jewelry for a [N]ever Increasing Minority: Margaret in the Market Place," in Space, Light, Structure: The Jewelry of Margaret De Patta, (New York, NY: Museum of Arts and Design and Oakland, CA: Oakland Museum of California), 2011.

27 Margaret De Patta, "De Patta," Arts and Architecture 64, no. 7 (July 1947), 30.

28 Jane Ro, "Margaret De Patta: Floating Stones," American Society of Jewelry Historians Newsletter, vol. 24, no. 3 (winter 2010), 3–4.

29 Uchida, "Margaret De Patta," 21.

30 Letters written to Margaret De Patta. Adelyne Cross to Margaret De Patta, 15 August 1961; Nedda Rosen to Margaret De Patta, 31 October 1961, Margaret De Patta Archives.

31 Margaret De Patta, handwritten notes, 7 May 1962, The Bancroft Library, University of California, Berkeley.

32 Thomas B. Robertson, "Talk on Jewelry Slated at Gallery," The San Diego Union, 4 November 1951.

Eva Eisler
Brooch, 1990, from "Tension" series
stainless steel, sterling silver
2 x 2 ¾ x 1 ¼"
COLLECTION MUSEUM OF ARTS AND DESIGN

Reviews

BRIDGET CATCHPOLE
Flotsam and Jetsam, 2011
sterling silver, upcycled plastic, model paint, oxidized
PHOTO: ANTHONY MCLEAN

Yield

Harbourfront Centre, Toronto
April 15 – June 5, 2011

by Barbara Isherwood

Slight Canadian jewelry within earshot of Melanie Egan, and you've got a throwdown on your hands! Head of the craft department at Toronto's Harbourfront Centre, she organized the eight-person exhibition "Yield" in response to the remark, "Is there anything going on in Canadian jewelry?"

The question reflects Canada's particular geography. A small population scattered across a huge country is not conducive to the development of a cohesive national style. Egan contends that it is in fact the diversity of the Canadian jewelry scene that is its strength. The work on view was indeed varied, but also unified by an eschewing of tradition in favor of experimentation. Precious and alternative materials are pushed into new and unexpected places, eliciting responses ranging from smiles and daydreams to thoughtful contemplation of issues both personal and public.

Silvie Altschuler's whimsical pins and pendants surprise and delight. The artist usurps the serious status of gold by combining it with cloth, resin, and gemstones to fashion quirky cartoonish characters that capture the spontaneous energy of children's drawings. Each piece is a distinctive personality with its own witty name: *Lacoste* is a zany alligator pin, while the pendant, *Jaws*, is a goofy grinning maw with watermelon tourmaline eyes.

The theme of play continues in Catherine Allen's *Inflatables*, rings that confound their metal nature by resembling distended balloons. The conceit is abetted by silver "stoppers" and strings trailing down, giving them the air of fugitives from a surreal party. The delicate pastel shades of the enameled surfaces contrast with the bulbous forms, creating an intriguing tension.

Emily Gill also works with enamel, using vibrant color over bold forms in her exploration of biology. *A Hole In My Stomach* is a massive sculptural pendant whose sleek orange-red surface is pierced with a jagged blue-lined orifice, a visceral symbol of how the body can turn on itself.

Bridget Catchpole's *Flotsam and Jetsam* is a striking silver pendant shaped like a buoy and festooned with vibrantly hued streamers that please the eye. Yet one discovers that the colorful ribbons are fashioned from plastic refuse washed up on the beaches of Vancouver. Tackling the issue of consumer detritus through beautiful pieces that simultaneously celebrate recycling while recognizing its shortcomings, Catchpole's work resonates deeply.

Shannon Kennedy offers a respite from such cares, through nature-themed fantasies set in shadow boxes lined with woodblock prints of stylized vegetal motifs. In *Enchanted Forest*, five streamlined tree pendants are sparingly embellished with fine silver leaves and branches, the porcelain trunks delicately encrusted with silver speckles that shimmer like fairy dust.

Anneke van Bommel successfully took on the challenge of creating smart-looking jewelry from tired Canadian clichés. In her brooch, *The Secret Order of the Torontonians*, miniature silver casts of the city's signature tourist attraction, the CN Tower, are assembled into a brooch in the shape of Ontario's official plant, the trillium, with the tower's needlelike antenna forming the apex of each leaf.

Paul McClure also takes on an icon, namely Robert Indiana's *LOVE* painting of 1964. McClure's new translation into *GATC*— Guanine, Adenine, Thymine, and Cytosine, the bases of the DNA molecule —is a forward-looking interpretation that addresses the human race at large. The transfigured image was made into 5,000 metal tags for visitors to take. All were snatched up well before the show ended, indicating both the public's willingness to share the message of our common bond, and the irresistible appeal of free stuff.

Colleen Baran creates rings that also serve as miniscule letter stamps that spell out poetic messages such as *Your Smile Is Like The Sun* and *I Love/d You*. *Golden Letters I* presents a philosophical choice: To use gold-colored pencil crayon mounted in the silver ring shaft, one must destroy its 23.5 carat gold casing; is the price of communication worth the sacrifice of material wealth? One suspects the artists of *Yield* would answer a collective "yes."

Barbara Isherwood is a Toronto-based writer and educator specializing in visual arts.

COLLEEN BARAN
Golden Letters 1, 2011
23.5k gold leaf, gold size, gold pencil crayon, sterling silver
2 ⅛ x ¾ x ¼"

Darcy Miro

Shibumi Gallery, Berkeley, CA
April 2–May 29, 2011

by Ahna Adair

Large Pendant One, 2011
oxidized silver
dimensions

Since she began her art practice, Darcy Miro has covered extensive territory with her metalwork. She deftly navigates the fields of fashion, design, art jewelry, and sculpture. Comfortable dwelling in the minute and the gigantic, her resume lists many high-profile projects, such as her participation in the façade design of the American Folk Art Museum in 2001 with architects Tod Williams and Billie Tsien.

The exhibition at Shibumi Gallery consisted primarily of pendants and cuffs with some earrings and rings interspersed. While the work was a cohesive body of jewelry, Miro does not call herself a jeweler, preferring instead the broader title of metal sculptor. Balancing between the mark of nature and that of the maker, her forms are intuitively constructed, translated first into wax and then cast in sterling silver and 18k yellow gold.

Each piece, no bigger than the palm of one's hand, was arranged neatly on a white exhibition table. The display brought attention to the specimen-like quality of the work; peering down at more than fifty small abstract forms is not unlike a visit to a natural history museum. *Large Pendant One* takes on the role of fossil, and presents itself as a segment of a larger phenomenon. Folded and bubbled with evidence of activity, the pendant exudes an ambiguity that leaves the viewer to contemplate the object's origins. Although we know each piece to be constructed by the artist, the magic of Miro's work lies in her ability to make us forget this fact. Her objects puzzle us with questions of origin, elapsed time, nature, and the intervention of the human hand.

Miro's raw, imperfect aesthetic finds a counterpoint in *Medium Pendant Seven*, one of a group of pendants strung onto smooth black ribbon. The attention to the dark folds and gathers of the object itself is interrupted with the interjection of the smooth refined material. Here the ambiguity and intrigue of the work is cut short and the viewer is plainly reminded that these objects function as adornment for the body.

The majority of the pieces in the show, far from pristine and highly polished, are treated with a dark patina, leaving solder and scorched metal exposed. The material evidence of the metalworking process is not an uncommon inclusion, and has been used successfully by jewelry artists such as Robert Ebendorf and Karen Gilbert. Miro is quite adept in her severe use of this aesthetic. In pieces like *Folded Stitch Cuff,* a finish that to some may seem untidy comes across as carefully integrated.

Miro's rich textures, referencing nature, architecture, and the body, are a sultry marriage of the primordial and the high tech; what once was becomes tangled with what is. A recurring element in this collection is the appearance of stitchwork. Many pieces contain a sewn-together detail, such as *Short Stitch Cuff.* Here the presence of threadwork indicates technology and draws attention to the mark of the hand in a collection that largely references natural processes. The stitching acknowledges our participation in the continuum of material creation.

Emphasizing the role of careful observation within the day to day, Miro, like many artists, pays special attention to everything around her, collecting these experiences for later incorporation into her artwork. In this way each piece functions as a collage of fleeting moments, spilled out onto the wax to eventually be made permanent in metal. The messy task of unraveling these moments and piecing them into finished work is contrasted by an occasional and subtle sprinkle of black diamonds. *Wire Tie Ring,* for example, is folded, pinched, and soldered, using whatever means necessary to make the metal take the intended shape. Among this controlled chaos is the familiar sparkle of diamonds, as if to reassure us that what we are looking at is beautiful.

Folded Stitch Cuff, 2011
oxidized silver, black diamonds
dimen

Ahna Adair is a writer and artist currently living in Oakland, CA.

Geography

SNAG Conference,
Westin Seattle
May 26–30, 2011

by Pat Nelson

When I was in high school in the 1960s, I proudly wore an organic cast silver brooch, purchased in Greenwich Village, that to me conveyed a great deal of information about whom I aspired to be: someone interested in progressive politics, jazz, coffeehouses, and intellectual conversation. I thought about that iconic piece again when I saw the exhibition "Geography," held during the 2011 SNAG conference.

Featuring the work of artists represented by galleries affiliated with the Art Jewelry Forum, the exhibition theme endeavored to incorporate physical geography, or aspects of the natural world, as well as cultural geography (defined as the ways landscape and humans interact, in Ted White's accompanying catalogue essay). A wide variety of materials were used, from split pins to fake fur. There were some tour de force metalsmithing techniques employed, but technical knowhow was clearly not the end goal. Instead, emotional associations with material and process were paramount

and sometimes superseded the patiently acquired skills many in this field cherish. But symbolically charged materials alone do not a theme show make.

This exhibition, much like a recent exhibition of work by Chinese artist Cai Guo-Qian at the Guggenheim Museum in New York, asked: What is "place," and where does the individual fit in to a world geography substantially different than it was even twenty-five years ago? The work chosen demonstrated a pluralistic tendency, beholden to the past but free to take any number of histories and remake them into more idiosyncratic styles for what visual culture author Irit Rogoff calls a postcolonial, postcommunist, postmigratory world. Playing with conventions of jewelry such as preciousness, stones, flora and fauna, decoration, and status, the work of Georg Dobler stands out. His giant insect-gemstone combinations suggest the human ability to reshape the taxonomy of the natural world. These flagrant symbols of dominance are clearly based on Rene Lalique's flamboyant designs. But Dobler takes the idea further: the beetles are actual cast huge tropical beetles, not stylized renditions in the manner of Lalique; the stones are large mineral specimens.

Flora and fauna were cast in Fran Allison's and Mielle Harvey's work, to similar ends. Allison casts clumps of weeds and embellishes them with toxic, unnatural-looking blooms, while Harvey painstakingly carves insects to look like dead things one might sweep from behind a curtain. These castings do not celebrate conventional wax carving skill; rather they indicate a resistance to "style" and "design" in favor of a kind of visceral connection to the authentic.

Sharon Massey's iron and fabric brooch suggests the domestic décor of an old building whose structure has been halved by war or urban redevelopment. This glimpse feels intrusive and voyeuristic, a view of a private space fashioned with homely materials. Brooke Marks-Swanson holds slabs of minerals and tiny painted surfaces in bold prongs or folds of metal. The American Midwestern Rust Belt, its vast flat landscape as well as its troubled partially ruined cities, are rendered in elegant modernist compositions. Julia Turner seizes on the damage itself. Her brooches are about the accidental elegance of scratches and abrasions.

LISA WALKER
Pounamu Pendant, 2010
silver, lacquer, pounamu (New Zealand jade), thread
4 ¾ x 2 ¾"
COURTESY THE NATIONAL

A carefully designed necklace by Andrea Williams illustrates a Bauhaus-era adherence to principles of design such as continuity of line. Carved and inlaid silver wires travel in connecting paths through tumbled beach stones; it is one of the most conservative pieces in the exhibition.

Some pieces borrow from even more traditional forms, such as those found in tribal societies; ironically these may be more confrontational than those demonstrating contemporary tools and skills. Iris Bodemer's neckpiece of slate, gold, and twisted fiber cord shows an almost visceral fascination with the minimally processed materials used in body adornment throughout early human history; The stone is not carefully carved, the gold is not fashioned into intricate shapes or surfaces; the fiber is not braided into beautiful lanyards; but the piece is intentionally anti-historical. Similarly, Francis Willemstijn's *Meadowsweet* necklace features a slab of wood adorned with a snippet of the herb dipped in a garnet-colored fluid, hung by crudely faceted garnet beads. For all its rough spontaneity, it still has a wistful loveliness. New Zealand native and early member of the "Bone Stone Shell" jewelry movement, Lisa Walker's *Pounamu* neckpiece features heavy shapes attached to a base vaguely reminiscent of a door escutcheon or plaque, then paved with brightly colored paua shell veneer and hung by a thin cord. She assumes the guise of a naïf having only exposure to tribal work and techniques, one of many artists who romanticizes materials, process, place, and time.

Several artists referenced emblems, logos, and graphic design; the influence of advertising has been seen throughout the contemporary art world for a while. Two more New Zealanders, Alan Preston and Areta Wilkinson, use flat cutout shapes; the former suggests ancient motifs or contemporary advertising logos while the latter presents silhouettes of female figures covered by Victorian-style bell jars. Malaika Najem cuts mixed metal silhouettes of guns and grenades, then hangs them from a mass of simple fiber cords. David Bielander's much-admired lifesized *Corncob* pendant is made from thin embossed sheet silver and gold toned split pins, the kind available in any office supply store. The effect corn has had on global nutrition, and thus farming, has been well documented. A bold lifelike corn pendant is a new talisman for the ecologically concerned twenty-first century.

Does this exhibition herald an emerging international approach to jewelry? I am not sure. Instead, what I observed were many different approaches by artists proclaiming, "I am here now, and this is what I see."

In addition to making and exhibiting work, Pat Nelson has been teaching the entire metals curriculum at Ball State University for over 30 years.

DAVID BIELANDER
Corncob Pendant, 2010
silver, split pins
8 ⅝ x 2 ¾"
COURTESY GALERIE ROB KOUDJIS

Vered Kaminski: Enigma

Gallery Loupe, Montclair, New Jersey
April 9–May 7, 2011

by Davira S. Taragin

Israeli jeweler Vered Kaminski has exhibited regularly in Europe since the 1990s, but "Women's Tales: Four Leading Israeli Jewelers," an exhibition coorganized in 2006 by the Racine Art Museum and the Israel Museum, Jerusalem, was the first to fully present her to American audiences, defining in a mini-retrospective format the artist's basic thesis: the manipulation of wire using labor-intensive hand-forming techniques, and an overriding concern with pattern resulting in an interplay of positive and negative space.

Kaminski's first US one-person gallery exhibition, at Gallery Loupe, demonstrated her ongoing investigation of these themes. One recent body of work involves a series of bracelets, pendants, and brooches that use interwoven wire to explore pattern in two and three dimensions. Another series of brooches uses wire to explore the endless possibilities of line—twisting, curving, crossing itself—and the consequent spatial dialogue. Works in this latter series, such as *Brooch* (2011), echo her fascination with Alexander Calder, which surfaced in a pair of earrings in 2006.

Kaminski's aesthetic is shaped by her environment. On one hand, her use of wire indicates her appreciation of traditional goldsmith materials and techniques. Residing in Jerusalem, where Arab and Jewish neighborhoods exist side by side, she feels an affinity with the linearity, abstract geometry, and repetition of Islamic art. Similarly, because Kaminski has been on the faculty of the jewelry and metalwork department at Bezalel Academy of Art and Design since 1998, her interest in wire has roots in Bezalel's innovative silver filigree work during the first quarter of the twentieth century.

Kaminski's concern with pattern can be traced to her student years in the late 1980s in Paris, where she became fascinated with fence design and texture. Back in Jerusalem during the early 1990s, she realized that the large-scale body adornments of some cultures actually served as protective devices. She developed her mature vocabulary from the giant wire screens that trap masses of stones on highway ramparts and the metal mesh covering military police car lights. For Kaminski, the jewelry, baskets, and bowls that she creates symbolize security and celebrate "my home, my city," Jerusalem.

The recent work demonstrates a new self-confidence. Kaminski has shed her characteristically minimal, controlled approach in favor of a more asymmetrical, curvilinear, exuberant one. Bracelets, flat pendants, and brooches are now formed of continuous interwoven silver and/or copper wires that at times meander in wild abandon within an overall warp/weft structure. Her very successful use of color in the hanging pendants is the most vibrant of her career and enhances the vitality of these compositions.

But the exhibition's tour de force is the monumental hollow, woven pendants whose scale and three-dimensionality suggest sculptural objects rather than wearable jewelry. Some are executed in either silver or copper wire; a few combine these materials to dramatic effect. Often reinterpreting earlier motifs such as the dialogue of positive and negative space, fence design, tree branches, and soap bubbles, these works display an expertise in working in the round that has evolved slowly since the 1990s.

Like many Israelis, Kaminski has very close ties with Europe; in fact, her jewelry has always been seen within the context of Europe's "new jewelry" movement and its works' propensity to interact with the human body. However, *Pendant* (2011) and many of the other three-dimensional pendants were installed in this exhibition as small sculptures, drawing parallels with the sculptural adornments of 1970s American studio jewelers. As Kaminski's awareness and participation in the American contemporary art scene increases, her art will no doubt incorporate its influences.

Brooch, 2010
silver, stainless steel
1 ¾ x 1 ½ x ⅛"

Pendant, 2011
copper
6 x 3 x 2 ½"

Former curator at Detroit Institute of Arts and Toledo Museum of Art, and director of exhibitions at Racine Art Museum, Davira S. Taragin is now consultant to the Ball State University Museum of Art in Muncie, Indiana.

Society of North American Goldsmiths

ARTISTS. DESIGNERS. JEWELERS. METALSMITHS.

The Society of North American Goldsmiths supports and advances the professional practice of artists, designers, jewelers, and metalsmiths. Through education, innovation, and leadership, SNAG *provides access to a vibrant and passionate community.*

BY DANA SINGER

Valerie Steele, guest curator for 2012 "Exhibition in Print"
PHOTO: AARON COBBETT

Ulysses Dietz, new member of Metalsmith*'s Editorial Advisory Committee*

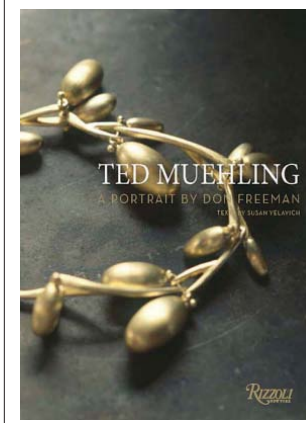
Clockwise from upper left: Karen Lorene, Marlene True, Bryan Park, Anne Havel

Guest Curator of 2012 "Exhibition in Print"
Valerie Steele, director and chief curator at the Museum at Fashion Institute of Technology in New York, is the guest curator of *Metalsmith's* next "Exhibition in Print" issue. She has selected contemporary gothic jewelry as the theme. Steele is Editor-in-chief of *Fashion Theory: The Journal of Dress, Body & Culture,* and is a frequent lecturer on fashion. She's been the subject of profiles in *Forbes* and the *New York Times,* and has been included in *New York Daily News's* list of "Fashion's 50 Most Powerful." Thank you to the Rotasa Foundation, whose matching grant supports our guest curator series.

Ulysses Dietz Joins *Metalsmith*'s Editorial Advisory Committee
Ulysses Dietz has been the curator of the decorative arts collection at the Newark Museum for thirty years. His encyclopedic knowledge has helped put the Newark Museum on the map as a vanguard of modern decorative arts. We welcome him to *Metalsmith's* Editorial Advisory Committee. Dietz replaces outgoing committee member Ellen Lupton.

SNAG Welcomes New Board Members
Karen Lorene, owner of Seattle's Facèré Jewelry Art Gallery, and Marlene True, metalsmith and Metals Program Director at Pocosin Arts Folk School, Columbia, NC, were elected by the SNAG membership to its Board of Directors. Enamelist Anne Havel was elected the new treasurer, and artist/educator Bryan Park accepted a two-year appointment on the board. SNAG thanks departing board members John Rais, Marlene Richey, Nanz Aalund, and treasurer Stewart Thomson for their years of devoted service

Art Photographer Don Freeman Joins *Metalsmith*
Celebrated photographer Don Freeman is now photographing the covers of *Metalsmith* for 2012. Freeman's photographs appear regularly in *The World of Interiors*, *Vogue*, *House Beautiful*, and *Vanity Fair*, among others. His work is exhibited in galleries in Paris and New York, and his book projects include *Ted Muehling: A Portrait* and the newly published *Artists Handmade Houses.*



Ted Muehling *book with photography by Don Freeman*

SNAG Members' Showcase

K.MITA Design
k-mita.com

Sydney Lynch
sydneylynch.com

Michael & Maureen Banner
mmbanner.com

Emily C Johnson
ecdesignstudios.com

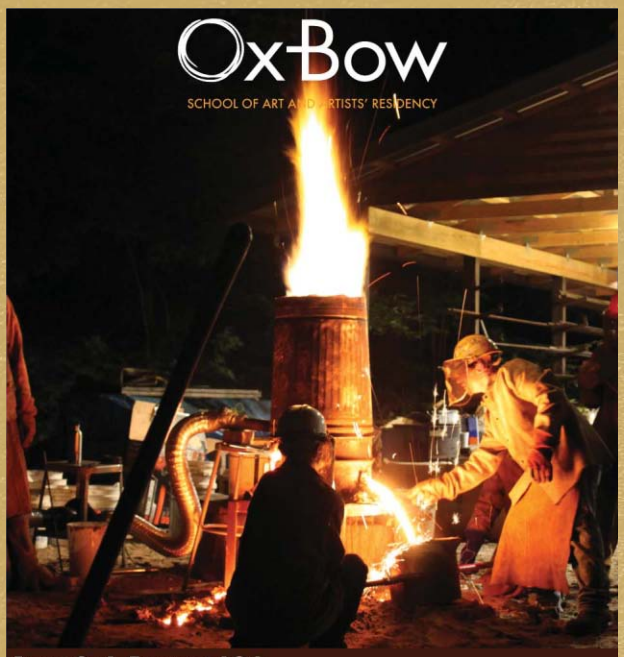
Siri Healy
SiriJewelry.com

Andrea Williams
boundearth.com

Roland Dubuc
rolanddubuc.com

So Young Park
soyoungparkstudio.com

OxBow
SCHOOL OF ART AND ARTISTS' RESIDENCY



June 3rd-August 18th

One and two week summer intensives in light and heavy metals

OX-BOW.ORG
800.318.3019

Proudly Affiliated with SAIC School of the Art Institute of Chicago

ARROWMONT
school of arts and crafts

WEEKEND, ONE, & TWO-WEEK WORKSHOPS
spring | summer | fall

FULLY-EQUIPPED STUDIOS

RESIDENCIES | SCHOLARSHIPS
WORK STUDY | STUDIO ASSISTANTSHIPS

Lisa Johnson

2012 INSTRUCTORS:
Les Bryant & Andrea Kennington
John Cogswell | Bob Ebendorf
Arthur Hash | Mary Hettmansperger
Robert Jackson | Lisa Johnson
Barbara Joiner | Deb Karash
Patrik Kusek | Becky McDonah
Tom Muir | Donna Penoyer
Bryan Petersen | Marissa Saneholtz
Jennifer Wells | Ellen Wieske
Hiroko Yamada

WWW.ARROWMONT.ORG
556 Parkway | Gatlinburg, TN | 865-436-5860

THE CONNER NAME HAS BEEN SYNONYMOUS WITH JEWELRY AND SUPERIOR QUALITY FOR OVER 30 YEARS.

BRYAN CONNER IS A LEADER IN CUSTOM JEWELRY CREATION. AS HE PASSES ON THE TRADITIONS OF HIS FAMILY... HE ADDS HIS "ONE OF A KIND" TOUCH TO EACH PIECE.

3 DECADES OF SUPERIOR TRAINING

FREE DVDs WITH EVERY COURSE

LEARN FROM THE BEST... LET OUR TEACHERS INSPIRE YOU TO BECOME MORE THAN A CRAFTER... A JEWELRY ARTIST!

CONNER JEWELERS SCHOOL
*TAUGHT BY NATIONALLY RECOGNIZED MASTER GOLDSMITHS
*PERSONAL ATTENTION IN SMALL CLASS SIZES
*STUDENTS USE "REAL GOLD" FOR A TRUE EXPERIENCE

LOCATED IN HISTORIC DOWNTOWN NEW ALBANY
129 SPRING ST.
WWW.JEWELERSSCHOOL.COM
PH: 812.944.1798 FAX: 812.944.3496

metalsmith

Now available online, as pdf, and iPad® app

Digital subscription just $25

One price worldwide

Subscribe online, www.snagmetalsmith.org

Published by the Society of North American Goldsmiths
Artists. Designers. Jewelers. Metalsmiths,
www.snagmetalsmith.org

iPad is a trademark of Apple Inc.

the natural setting for your creative nature

Touchstone
Center for Crafts

Weekend and weeklong courses
Blacksmithing and metalsmithing
Serving beginners and professionals
Courses offered from April to October
Well equipped studios
Work Study / Scholarships / Studio Assistantships

Visit www.touchstonecrafts.org and join our mailing list to become eligible for discounts on early registration for the 2012 course season.

Touchstone Center for Crafts
1049 Wharton Furnace Road
Farmington, PA 15347
tel: 724.329.1370 / tel: 800.721.0177 / fax: 724.329.0177

Guilded Lynx
Jewelry & Metal Arts Studio & School

GUILDED LYNX IS PROUD TO WELCOME THE FOLLOWING INSTRUCTORS IN THE WINTER AND SPRING OF 2012:

VALENTIN YOTKOV
GINA DUNLAP
BARBARA BERK
JULIA WOODMAN

PLEASE CHECK OUR WEBSITE FOR ADDITIONAL CLASSES AND INSTRUCTORS

458 MAIN ST, RIDGEFIELD CT 06877
203-431-2400 INFO@GUILDEDLYNX.COM

www.guildedlynx.com

CREATIVE METALWORKS
MICHAEL R. SCHWARTZ

• School of Design • Tool and Supply
• Ceremonial Objects • Custom Jewelry
• Art Conservation

(301) 933-1500

10501 Wheatley Street, Kensington, MD 20895

creativemetalworks.com

Kendall
College of Art and Design
of Ferris State University
Imagine More

For more information on Metals & Jewelry Design at Kendall College of Art and Design, please call 1 800 676.2787 or visit kcad.edu

IdyllwildARTS
Jewelry Workshops

Carol Webb
Leaf Pin

Faculty

Charity Hall
Pauline Warg
Deborah Jemmott
Harold O'Connor
Carol Webb
Roy Talahaftewa
Richard Tsosie
Jonna Faulkner
Karen Christians
Tom McCarthy

Covering a Wide Variety of Techniques

951-659-2171 x2365 • summer@idyllwildarts.org
www.idyllwildarts.org • Idyllwild, CA

Registration begins February 1

SILVERSMITH INSTRUCTORS

TRIPP LAKE CAMP, outstanding residential girls' summer camp in Poland, Maine, needs instructors with general knowledge of sheet and wire fabrication techniques, including sawing, piercing, cold connections, surface embellishment, soldering, polishing and coloring. Also must have knowledge of raising, forging and lost wax centrifugal investment casting. Good salary, travel allowance, room and board.

Mid-June to Mid-August
For information and interview, call:
1-800-997-4347
Apply online at
www.tripplakecamp.com

TRIPP LAKE CAMP

JEWELRY CLASSES
Comprehensive & Specialized Courses

- Pearl-Bead Stringing
- Enameling/Cloisonne
- Wax Modeling
- Casting/Mold Making
- Diamond Setting
- Jewelry Repair
- Polishing/Buffing
- Jewelry Designing

Beginners and Advanced Students
Day, Evening & Saturday Classes
Est. 1979, Licensed by NYS Ed. Dept.

www.studiojewelersltd.com

SMALL GROUP INSTRUCTION
32 East 31st Street (Park & Madison)
New York, NY 10016
Call (212) 686-1944

STUDIO JEWELERS, LTD.
A Jewelry Learning Center

Jewelry, Metals, & Art courses in Italy!

Courses are offered on all levels from beginning through graduate in: Jewelry/Metals, Ceramics, Book Arts, Printmaking, Sculpture, Photography, Drawing & Painting, Art History, and Italian Language & Culture. Earn 6-12 credit hours.

The University of Georgia Studies Abroad Program in

CORTONA, ITALY

Semester	Apply By:
Summer 2012	February 1, 2012
Fall 2012	April 15, 2012
Spring 2013	September 1, 2012

franklin.uga.edu/cortona

Left: Angela Bubash, *Fin #18*, 2010, Sterling Silver, Glass, Vintage Coral, Dyed Feathers
Right: Rob Jackson, *Circolo*, 2010, Iron, Steel, 18K Gold, Carnelians

Your most important tools aren't in a box.

Great designers, bench jewelers, and master craftsmen know that their most important tools are a solid education and expert-level training.

GIA's Jewelry Manufacturing Arts curriculum gives you the tools you need. Learn in state-of-the-art classrooms at your own fully equipped workbench and under the watchful eyes of expert instructors. You'll learn ancient guild practices as well as the latest technologies – and you'll earn a professional GIA credential that's known across the globe.

Enroll now in a program or single class to meet your specific needs and interests.

GIA®

80th ANNIVERSARY SINCE 1931

Learn from the World's Foremost Authority in Gemology™

Get started today, or learn more by visiting www.gia.edu or call us at 800 421 7250 ext 4001.

MS2011

HAYSTACK

Conference, one- and two-week summer workshops

May 28–September 1, 2012

Vivian Beer
Michael Good
Hoss Haley
Nicole Jacquard
Heidi Schwegler
Helen Shirk
Jim Wallace
Joe Wood

Haystack Mountain School of Crafts
P.O. Box 518, Deer Isle, Maine 04627
(207) 348-2306 • www.haystack-mtn.org

2012 APPLICATION DEADLINES
Scholarship: March 1 • Regular Application: April 1

DAVIDE BIGAZZI STUDIO

The art of **Chasing & Repousse'** taught by Italian master Davide Bigazzi.

Small and Intensive Workshops
Learn the methods that Florentine masters have practiced for centuries.

Davide Bigazzi Studio 75 Arbor Rd Ste K
Menlo Park, CA. 94025 : tel 650.323.1923
Just South of San Francisco!

www.dbcollection.net

TEXTURES OF TUSCANY

June 2012

Join Davide for a week long chasing and repousse' workshop at his studio in Italy. Quaint farmhouse, inspirational setting, and homemade Tuscan cuisine included.

Revere Academy of Jewelry Arts

San Francisco

Professional Training for Everyone

www.revereacademy.com

415-391-4179

Penland Metals

Summer 2012 • May 27 – Sept. 1

One- and two-week workshops

Topics: jewelry, enameling, hollow forming, pewter, eyeglasses, casting, forging, rings, and more

Instructors: Jana Brevick, Jeffrey Clancy, David Clemons, James D.W. Cooper, Daniel DiCaprio, Richard Elaver, Michael Gayk, Kristina Glick, Joanna Gollberg, Caroline Gore, Tom Latané, Suzanne Pugh, Natasha Seedorf, Kristin Mitsu Shiga

Complete information online or call for a catalog.

Penland School of Crafts

Helping people live creative lives

www.penland.org • 828-765-2359

Christine Dhein

Growing the Green Jewelry Movement

Green Jewelry News

A ***free*** electronic newsletter for jewelers, collectors and gallery owners with up-to-date information on "green" news, events, exhibitions, eco-friendly studio practices and tips for daily living.

FREE - Subscribe Today!

Send an email to christinedhein@yahoo.com
Subject: "Green Jewelry News Subscribe"

Jewelry Arts Institute

Jewelry Arts' classes provides students with a rare opportunity to learn jewelry making skills such as granulation, enameling, chain weaving and other techniques that are the hallmarks of classical jewelry. Through intensive, one-on-one instruction, Jewelry Arts students complete a series of jewelry classes designed to teach classical jewelry-making techniques. Jewelry Arts projects are based on masterpieces of classical jewelry found in the world's most prestigious museums, and teach skills that can be incorporated into a lifetime of later work.

Open enrollment year round.
One instructor for every 4-6 students.

Join us on Facebook:
www.facebook.com/JewelryArtsInstitute

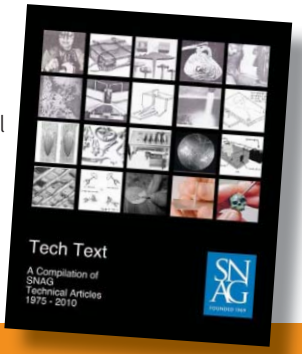
Get advance notice of our classes and workshops. Subscribe to our mailing list:
www.jewelryartsinstitute.com/signupnow.html

jewelryartsinstitute.com

22 East 49th Street • New York, NY 10017 • (212) 362-8633

www.MyronToback.com
email: info@MyronToback.com
Visit our Showroom at
25 West 47th Street, New York, NY 10036
CALL TOLL FREE: 1-800-223-7550
212-398-8300
ESTABLISHED 1965
Myron Toback Inc.
• TOOL
• GLUE • T
• EAR WIRES • T
• PLIERS • LOBSTER
• WIRE • JEWELRY SU
• COIN MOUNTINGS • TOO
• BALLS AND BEADS • FANCY W
• WEDDING BANDS • REFINING • G
• JEWELRY SUPPLIES • BEADS • TOG
• SILK THREAD • SOLDER AND FLUX • TOOLS
• COILED TUBING • COIN MOUNTING • BEZELS
• DISCS • TOOLS • COMPLETE REFINING SERVICE • LO
• JEWELRY SUPPLIES • EARRING • CLOISONNE WIRE
• TUBE • CHAINS • SOLDER • TOOLS • BEZELS • PLIERS • BEZE
• SHEET AND WIRE • TUXEDO STUDS • BEADS • COIN MO
• SILK THREAD • LOCKS AND CLASPS • DISCS • COILED TUBI
• BUFFS • SIZING STOCK • PLIERS • JEWELRY SUPPLIES
CALL FOR OUR NEW CATALOG
We can turn your scrap into Dollars
Whether you
wire it, bead it,
flux it, pierce it,
string it, screw it,
solder it, mount it,
clasp it, link it...
(you get the idea?)
WE STOCK IT.
Batteries included.
For immediate delivery, Call Toll Free
800.223.7550
Write for our new illustrated catalog.
NEW! Tool Department
Myron Toback Inc.
Visit our Showroom/Stockroom at
25 West 47th St., NY, NY 10036 212/398-8300 24 Hour FAX 212/869-0808
e-mail: info@myrontoback.com
www.myrontoback.com

The Jeweler Directory:
a go-to guide to locate
ethical jewelers like you.
J
The Jeweler Directory
Ethical Metalsmiths NEW Jeweler Directory connects ethical jewelers with conscientious consumers.
To learn more visit:
www.ethicalmetalsmiths.org/directory
ETHICAL
METALSMITHS
Jewelers for Social and
Environmental Responsibility
www.ethicalmetalsmiths.org

BUY SNAG's
Tech Text Today
➤ Collection of reprinted technical articles from SNAG
➤ 120 pages of technical information for just $49.95
➤ Place your order at Blurb.com


SNAG
FOUNDED 1969
Society of North American Goldsmiths
Artists. Designers. Jewelers. Metalsmiths.
www.snagmetalsmith.org · 541·345·5689

at DOWNEAST....

....we supply the chain, you supply the imagination!

platinum
palladium
18k gold
14k gold
sterling silver
alternatives

2012 Spring Show Schedule:
New York JA Jan 22 - 24
Tucson AGTA Jan 31 - Feb 5
Tucson GJX Jan 31 - Feb 5
New York MJSA Mar 11 - 13
Chicago Smart Jewelry Apr 21 - 23

800.626.5700 / downeast@sover.net / www.downeasttrading.com

CHRIS'S CABLES

Trove J Hook™

Precision Bayonet Clasp

Our precision bayonet clasps are the best available!
Other clasps and jump rings can be installed upon request.

Precious Metals & Niobium Cables

Made to compliment your work.
Beautifully crafted and visually elegant.

Chris's Cables are round, soft, flexible wrapped metal cables which are known for how they gracefully drape around the neck.

Our goal is to create a versatile necklace that supports an exchange of beads or pendants while maintaining a graceful, circular line around the neck (rather than pulling to a "V" as with most chains.)

The eye loop ends of Chris's Cables are strong yet thin enough to fit through beads without removing the clasp.

They are hand made from the finest wrapped wire of Silver, Gold Filled, 14kt., 18kt., & 22kt. Gold, pure Palladium, and pure Platinum.

New to Chris's Cables: 14kt. Palladium White Gold Cables. Also new: Niobium cables in Raw Niobium (grayish white-almost platinum colored) and seven colors of anodized Niobium Cables. (Pink, teal, cobalt, line green, yellow, purple, light steel blue.)

Available in three diameters-1.3mm, 1.5mm, 1.8mm. Chris makes the cables in lengths starting at 7" and increasing in length by one-inch increments up to 58" (including the eye ends and clasps).

Two convenient clasp styles installed, including our patented, slender, secure, user-friendly "TROVE J HOOK" clasp or the solidly constructed, precision bayonet clasp.

Please call us with any questions related to your specific artistic needs.

WRAPPED AND FABRICATED IN OUR STUDIOS SINCE 1991

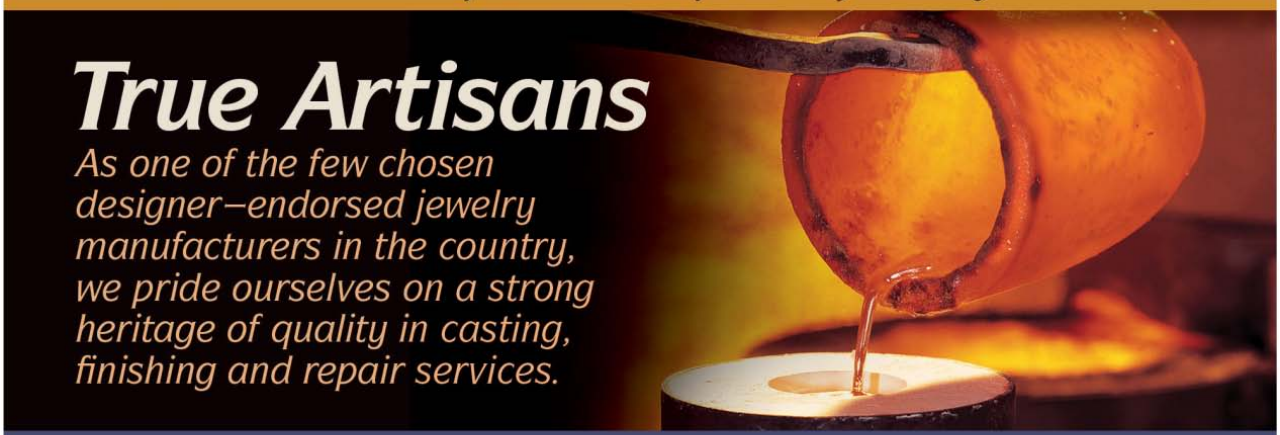
Chris's Cables
P.O. Box 80604
Baton Rouge, LA 70898

225.929.6964
ChrisCables@cox.net
www.chriscables.com

RW Manufacturing Co.

Made in AMERICA

Full Service Manufacturers of Fine Jewelry



True Artisans

As one of the few chosen designer–endorsed jewelry manufacturers in the country, we pride ourselves on a strong heritage of quality in casting, finishing and repair services.

To learn more please visit our website or call ***1-888-345-RWMFG (7963)***

rwmfg.com/info

Gem, Jewelry & Lapidary Wholesale Trade Shows

• 2012 Show Dates •

Orlando, FL ..... January 6-7-8
Asheville, NC ..... January 10-11
Tucson (Gem Mall), AZ..... January 28-February 10
Tucson (Holidome), AZ..... February 2-February 10
Minneapolis, MN..... March 25-26
Detroit, MI ..... March 30-31-April 1
West Springfield, MA ..... April 13-14
Orlando, FL ..... May 4-5-6
Franklin, NC ..... May 11-12-13
Detroit, MI ..... July 13-14-15
Franklin, NC ..... July 26-27-28-29
Spruce Pine, NC ..... August 2-3-4-5
Tucson, AZ..... September 6-7-8-9
Minneapolis, MN..... September 30-October 1
Detroit, MI ..... October 5-6-7
West Springfield, MA ..... October 12-13
Asheville, NC ..... October 23-24
Orlando, FL ..... October 26-27-28

Wholesale Only — Tax License Required

G&LW INC.

Gem & Lapidary Wholesalers, Inc.
P. O. Box 98 Flora, Mississippi 39071-0098
Phone - 601.879.8832 • Fax - 601.879.3282
E-Mail - info@glwshows.com • glwshows.com

metalsmith

Coming in *Metalsmith*...

Feature: Philip Morton

Studio Visit: Lynda Watson

Jewelry from Painting

In Production: Todd Reed

Feature: Pamela Ritchie

View: Spanish Colonial Metals

See what you think.

SNAG FOUNDED 1968

Published by the Society of North American Goldsmiths Artists. Designers. Jewelers. Metalsmiths, www.snagmetalsmith.org

Hauser & Miller

PRECIOUS METALS SINCE 1909

Supplying quality precious metals to metal artists and the jewelry industry for over 100 years.

Fabricated Metals:
- Casting grain
- Flat sheet
- Tubing
- Wire
- Bi-Metals
- Bullion
- Solders

Refining Services:
- Refining scrap
- Also accepting "as-is" Metal Gold, Silver, Argentium Platinum and Palladium

www.hauserandmiller.com
To place an order: 800-462-7447

Hauser & Miller is the proud sponsor of

METAL*Inclinations*²

Suzan Rezac's Necklace "Ikebana"
Winner of the Hauser & Miller Second Place Award

See all 50 selected images at . . .
www.metalinclinations.org

METAL Inclinations is produced by The Society for Midwest Metalsmiths, a non-profit organization. Any profits from this exhibition will provide scholarships for deserving metals students.

MJSA EXPO NY BUYERS HAVE THE BEST DAYS

9:15 AM | Time to repair that cocktail ring Mrs. Holloway brought in. I'm so thankful I have that benchtop welder I bought at the last Expo—no more removing the stones!

11:08 AM | The castings came in from that sub-contractor I met at Expo. Once again, they're perfect. Ever since Expo, I never get stressed when I send out work—talk about peace of mind!

1:38 PM | Another order for that new line of bi-metal bands—sales are through the roof! That Expo seminar on new metals was the best 90 minutes I ever spent.

4:12 PM | Went online to register for the 2012 Expo. Can't wait to see what I can find. (I have my eye on that new laser engraving system I've heard so much about...)

MJSA Expo NY is the largest and oldest trade show dedicated to professional excellence in jewelry making and design.

March 11-13, 2012 • Hilton New York
To register, go to *mjsa.org*

MAKE IT.

- Latest Tools & Technologies
- Contract Service Providers
- Premier Components & Chain
- Gems, Beads, & Metals

SELL IT.

- Display & Packaging
- Marketing Partners
- Digital Services
- Sales Expertise

PROFIT.

- Business Consulting
- New Cost-Reducing Alloys
- Expert Seminar Program
- Cost-Saving Suppliers

MJSA

PROFESSIONAL EXCELLENCE IN JEWELRY MAKING & DESIGN

1-800-444-MJSA • INFO@MJSA.ORG • WWW.MJSA.ORG

Tools of Production

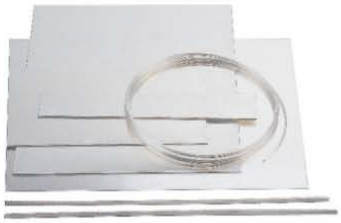
Basic Jewelers Kit
138.560E

Foredom Flex Shaft Kits
134.204

Fretz Chasing Hammers

Pepe Jump Ring Maker
Flex Shaft Required for Use
143.101

Nechamkin Chasing Tools Set
125.285



Silver Sheet & Wire

Knew Concepts Saw Frames
149.655
Saw Blades Last Longer

Fretz Stake Sets
112.628

Tumbler Kit
147.781KIT

Durston Rolling Mills
D4 128.112

Torches & Soldering Kits

Save 5%

Right Now
Use Online Coupon Code

OPTI

Expires 5/31/12

Shop Online Today & Save

800.772.3456 - 510.832.0355

OttoFrei.com

Otto Frei
Quality Jewelry Tools & Findings Since 1930

Quality tools at competative prices!

NOBLE

www.noblepack.com
973-857-1999
1-800-864-7675

YOUR ONE STOP SHOP FOR ALL YOUR TOOLS, EQUIPMENT AND FINDINGS.
please call for your free catalogue

FREE SHIPPING*

4123-125

3310-771

327-140

2712-101

6515-230

5429-300S

2129-620

2015-258

Complete line of German Pliers

2041-150
a value of $31.95!

Fine Swiss
Needle Files

329-850

FREE GIFT!

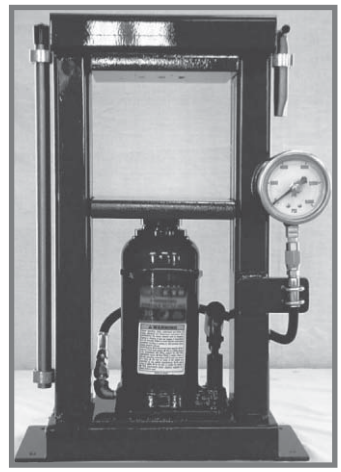
With every tool or findings order of $100.00 and up, receive a free box of jewelleryRepair envelopes when mentioning CODE SNA08*
*offer expires Mar 15 2012

Dakota Bulldog

Hydraulic Die Forming Presses for Artists and Metalsmiths

Features

- Rugged, All Steel Construction
- 20-ton Hydraulic Jack
- 2 1/2" Diameter, 10,000 psi Gauge with "Set and Repeat" indicator needle
- Heavy Duty Handle and release Wrench
- Includes the ultimate how-to guide: Susan Kingsley's Hydraulic Die Forming for Jewelers and Metalsmiths



Pricing

- Standard Press (6 1/2" Working Height) - $995*
- Deep Draw Press (10 1/2" Working Height) - $1,095*

Proudly built by the craftsmen at

AutoTrac, Inc.
502 Turney Avenue
Fairfax, SD 57335

* FOB Fairfax, SD – Shipping and Packaging at extra cost

Visit us on the web at www.dakotabulldog.com
Telephone: (605) 654-9056 • Email: autotrac@gwtc.net

REACTIVE METALS STUDIO

Anodize
Titanium•Niobium

100's in use world wide

0-120 VDC • 0-1 Amp

800/876-3434
Toll Free from Canada too!

www.reactivemetals.com

ORNAMENT

Family,

Friends,

Yourself.

Artist: Sarah Hood

Subscribe today. Save 30%
1 year (5 issues) **$24**

800.888.8950

ornamentmagazine.com

National JEWELERS SUPPLIES

- Benches
- Busch Burs
- Cleaning/Polishing
- Diamond/Gem Testers
- Diamond Grading & Supplies
- Drills
- Engraving
- Files
- Flexshafts
- Gauges
- Gemological Instruments
- Gold Testers
- Hammers and Holders
- Jewelers Kits
- Knives
- Lamps
- Loupes and Magnifiers
- Mandrels
- Microscopes
- Pliers and Cutters
- Publications
- Renata Batteries
- Ring Tools
- Rolling Mills
- Saw Blades and Saw Frames
- Scales
- Scissors and Shears
- Screwdrivers
- Scribes
- Security Items
- Setting Tools
- Specials
- Storage and Display
- Torches
- Tweezers
- Ultrasonic Cleaners
- Watchmaking and Repair

Your Single Source for Jewelry Making Supplies and Metal Working Tools

Give NationalJewelersSupplies.com the opportunity to gain your business; and we will earn your trust, provide you with unparalleled customer service, and accommodate your budget. NationalJewelersSupplies.com is staffed with knowledgeable professionals. We understand your concerns and are more than happy to answer questions.

Our goals go well beyond a simple desire to make a sale. At NationalJewelersSupplies.com, we have a passion for our industry and want to help you be successful.

"Why Pay Retail?"
Call for our free catalog.

Toll Free
888-657-8665

"One Stop Shopping" Easy to use website
and Free shipping on orders over $99.00

National Jeweler's Supplies
101 Mystic Avenue
Medford, MA 02155

www.NationalJewelersSupplies.com

Billanti Casting Co., Inc.

Quality, Service & Dependability Since 1955

THE LEADERS

IN CASTING JEWELRY & SMALL SCULPTURE

Come visit us at the MJSA EXPO NY March 11-12-13, 2012 Booth 226

299 South 11th Street ◆ P.O. Box 1117 ◆ Dept. SNAG
New Hyde Park, New York 11040

516.775.4800

www.billanticasting.com

GOLD ◆ SILVER ◆ BRASS
BRONZE ◆ WHITE BRONZE ◆ PEWTER
RUBBER & NON-SHRINK MOLDS

DREAM IN COLOR?

Unleaded Thompson and Soyer Enamels for enamelists.

Buy all 169 colors in sample sizes for $80.30 in our special kit.

We offer a wide range of enameling books, copper shapes, tools, kilns and other supplies.

Get started today, call
800 / 525-5959

Visit us at
www.enameling.com

Schlaifer's Enameling Supplies, LLC
PO Box 6776
Gardnerville NV 89460

Colors shown are not accurate.

For the very best

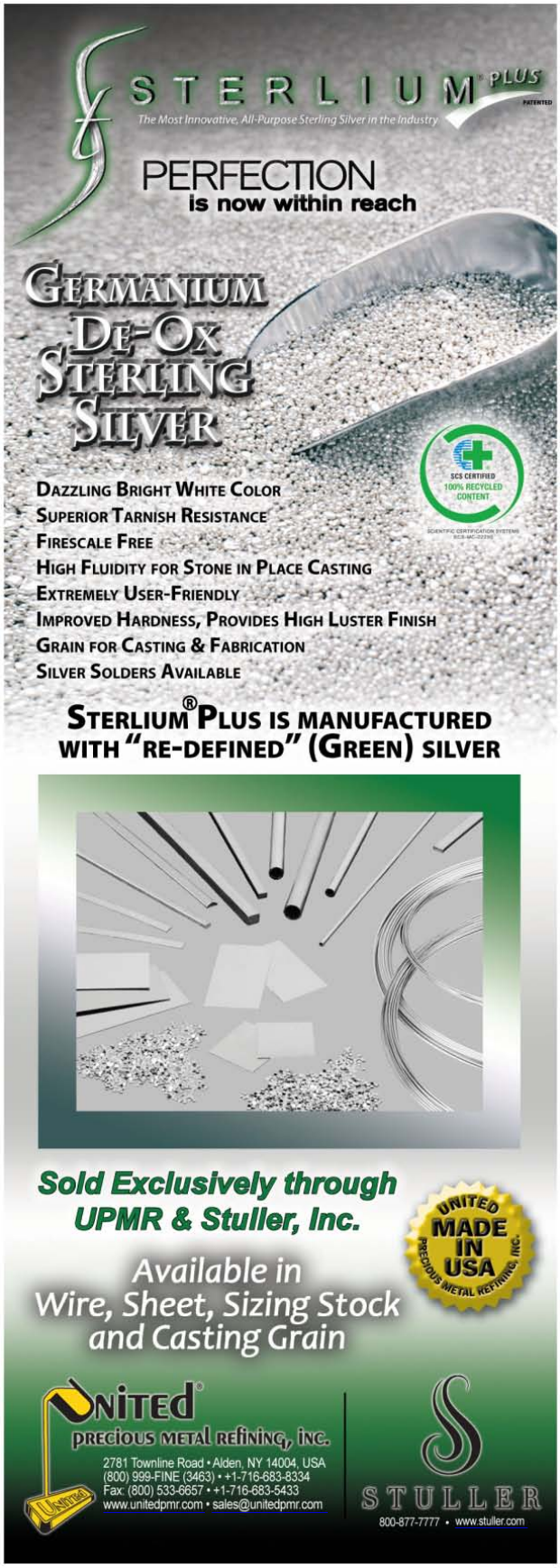
Since 1939 our kilns have been constructed to the highest standards.

For more information check our website: www.vcella-kilns.com or write for brochure.

Vcella Kilns, inc.

171 Mace St., Unit B
Chula Vista, California 91911

ph (619) 427-2550


STERLIUM PLUS
The Most Innovative, All-Purpose Sterling Silver in the Industry
PERFECTION
is now within reach
GERMANIUM DE-OX STERLING SILVER
SCS CERTIFIED
100% RECYCLED CONTENT
DAZZLING BRIGHT WHITE COLOR
SUPERIOR TARNISH RESISTANCE
FIRESCALE FREE
HIGH FLUIDITY FOR STONE IN PLACE CASTING
EXTREMELY USER-FRIENDLY
IMPROVED HARDNESS, PROVIDES HIGH LUSTER FINISH
GRAIN FOR CASTING & FABRICATION
SILVER SOLDERS AVAILABLE
STERLIUM® PLUS IS MANUFACTURED WITH "RE-DEFINED" (GREEN) SILVER
Sold Exclusively through
UPMR & Stuller, Inc.
UNITED MADE IN USA PRECIOUS METAL REFINING, INC.
Available in
Wire, Sheet, Sizing Stock
and Casting Grain
UNITED
PRECIOUS METAL REFINING, INC.
2781 Townline Road • Alden, NY 14004, USA
(800) 999-FINE (3463) • +1-716-683-8334
Fax: (800) 533-6657 • +1-716-683-5433
www.unitedpmr.com • sales@unitedpmr.com
STULLER
800-877-7777 • www.stuller.com

metalsmith index of advertisers vol. 32 no. 1

Arrowmont School of Arts & Crafts 58
Atelier Hg & Company 9
Auto Trac, Inc. 71
Billanti Casting Co., Inc. 73
Chris Irick 11
Chris's Cables 66
Conner Jewelers School 58
Contemporty Jewelry Design Group 6
CraftBoston 13
Creative Metalworks School of Design 59
Davide Bigazzi 61
Downeast Trading Co., Inc. 65
Élise Bergeron 11
Ethical Metalsmiths 64
Facere Jewelry Art Gallery 9
Gallery Loupe 8
Gem & Lapidary Wholesalers 67
GIA 61
globalDESIGN 14
Green Jewelry News 62
Guilded Lynx Jewelry and Metal Arts Studio 59
Hauser & Miller 67
Haystack Mountain School of Crafts 61
Helen Drutt: Philadelphia 7
Idyllwild Arts 60
J. Cotter Gallery 9
Jack da Silva 8
Jewelry Arts Institute 63
Kendall College of Art and Design FSU 59
Kerr Corp. 76
Marlborough 10
Metalliferous 75
METALSMITH 8, 12, 58, 67, 75
Mference Co. 8
MJSA 68
Mobilia Gallery 7
Myron Toback, Inc. 64
National Jewelers Supplies 72
NICHE: The Show 12
Noble 70
Obsidian Gallery 11
Ornament 71
Otto Frei 69
Ox Bow 58
Penland School of Crafts 62
R.W. Manufacturing 66
Reactive Metals Studio 71
Revere Academy 62
Rio Grande . . . . . Cover
Sana Doumet 3
Schlaifer's Enameling Supplies 73
Seattle Findings . . . . . Cover
SNAG 64
SNAG Conference 2012 5
SNAG Conference Program Guide 2012 75
SOFA NY 15
Studio Jewelers, Ltd. 60
Touchstone Center for Crafts 59
Tripp Lake Camp 60
UGA-Cortona 60
United Precious Metal Refining 74
Vcella Kilns 73
Velvet Da Vinci . . . . . Cover
Yael Sonia 1

metalsmith+SNAG Website+SNAG News index of webvertisers

These advertisers are also available through live links on SNAG's website and live links inside each issue of the digital SNAG News.

Arrowmont School of Arts & Crafts	arrowmont.org	58
Billanti Casting Co., Inc.	billanticasting.com	73
Chris's Cable	chriscables.com	66
Contemporary Design Jewelry Group	CDGjewelers.com	6
Conner Jeweler's School	jewelersschool.com	58
Creative Metalworks School of Design	creativemetalworks.com	59
Downeast Trading Co., Inc.	downeasttrading.com	65
Élise Bergeron	elisebergeron.com	11
Ethical Metalsmiths	ethicalmetalsmiths.org	64
Facere Jewelry Art Gallery	facerejewelryart.com	9
Gallery Loupe	galleryloupe.com	8
Gem & Lapidary Wholesalers	glwshows.com	67
GIA	gia.edu	61
Guilded Lynx Jewelry and Metal Arts Studio	guildedlynx.com	59
Haystack Mountain School of Crafts	haystack-mtn.org	61
Hauser & Miller	hauserandmiller.com	67
Idyllwild Arts	idyllwildarts.org	60
Jewelry Arts Institute	jewelryartsinstitute.com	63
Kendall College of Art and Design FSU	kcad.edu	59
Kerr Corp	Kerrlab.com	76
Mobilia Gallery	mobilia-gallery.com	7
Myron Toback, Inc	myrontoback.com	64
New Approach School for Jewelers	newapproachschool.com	
Noble	noblepack.com	70
Penland School of Crafts	penland.org	62
Rio Grande	riogrande.com	Cover
R.W. Manufacturing	rwmfg.com/info	66
Seattle Findings Jewelry Supplies & Tools	seattlefindings.com	Cover
Schlaifer's Enameling Supplies	enameling.com	73
Touchstone Center for Crafts	touchstonecrafts.org	59
Tripp Lake Camp	trippplakecamp.com	60
United Precious Metal Refining	unitedpmr.com	74
Yael Sonia	yaelsonia.com	1

2012 SNAG CONFERENCE, "THE HEAT IS ON"
IN PHOENIX/SCOTTSDALE NEXT MAY
SNAG
THE HEAT IS ON
RIO GRANDE
NOW ADVERTISE LIKE NEVER BEFORE.
Ads in the printed Conference Program +
Live ads in the Conference Program on the SNAG website!
A flip book of the Conference Program will be on SNAG's website. Take people directly to your website – a full month before the conference and continuing online through the end of August.
RESERVE YOUR PRINTED AND ONLINE CONFERENCE PROGRAM AD NOW:
JSAVARESE@SNAGMETALSMITH.ORG + 413.585.8478

Kerr Cast *with* Kerr.™

Ultra-Waxer 2

The ultimate electronic waxer.

The ultimate electronic waxer just got better, with dual spatulas for increased productivity, convenient tip holder for eight tips, easy to use menu functions, such as quick heat and programmable temperature presets.

Includes:
Ultra-Tips # 35167, 35168
Ultra-Spatulas # 35177 (2)
Power Cords (US and EU)
Multi-Language Instructions

34844

Wax work, photos, courtesy of Kate Wolf.

Contact your Kerr Authorized Dealer for more information, or visit us at www.kerrcasting.com.

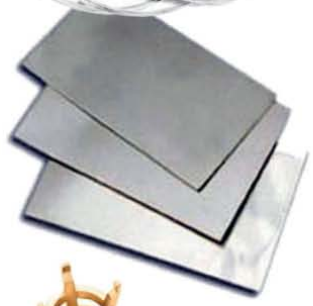
SEATTLE FINDINGS

JEWELRY SUPPLIES & TOOLS

Where creation begins...

SEATTLE FINDINGS
is a national supplier of jewelry findings, equipment, casting supplies, metals, tools, jewelry packaging and watch batteries.

Located in downtown Seattle since 1986, our showroom has served the needs of wholesalers, retailers, manufacturers, schools, students and hobbyists across the United States.



Seattle Findings has become known as a company that supplies competitive priced tools & supplies backed by our commitment to customer service.

SNAG members receive a
10% discount
on most stock items.
{Promo Code: SN10}

www.seattlefindings.com

500 Union Street, Suite 310 Seattle, WA 98101

Tel: 206.682.7020
800.678.7759
Fax: 206.682.1132

info@seattlefindings.com

RIO GRANDE®
Since 1944

Sharing your passion for making jewelry.
Products. Service. Know-how.

The inspiration is yours.

"Rebirth"
by James Carter
2011 First Place
Enamel
Saul Bell Design Award

Everything else, you'll find at Rio.

Thousands of products—and an expert with the know-how you need behind each and every one.

Contact us today for your Rio catalogs.

800.545.6566 **riogrande.com**

THE studio
Rio's blog